



## Satanic cult blamed for animal cruelties

That a cult of Satanists — dedicated to the belief that evil is to be desired — worships and exists in Joplin may be difficult to accept.

But there are indications that such a cult does exist, and it is this cult which has been held responsible for the deaths of many small animals in the Joplin area in recent weeks.

Reports of finding the bodies of dogs, cats, and other small animals, with their hides removed, have been published or broadcast by area news media. Yet many such discoveries have not been reported to the public.

A small item in the Joplin Globe recently reported that police believe a Satanic group was responsible for the deaths. There has been no follow-up, no further reporting. The difficulty is in breaking the veil of secrecy which surrounds a Satanic cult.

What can be stated authoritatively are these facts:

1. About 20 dogs have been found dead in the past few weeks, nine of them in the southwest part of the city.

2. All of the animals have been skinned. Some have had their tongues and genitals removed and the blood has been sucked from the tongues.

3. Some of the animals were not dead when skinned.

4. Bones of dogs have been found in a cave outside of Joplin, and in yards of Joplin homes.

5. The discoveries are similar to those in Mexico of a few years ago. In this case human babies were skinned, their tongues cut out and the blood sucked from the tongues.

6. In nearby Kansas towns, cases have been reported in past weeks of udders being cut from cows. Use of cows' udders is also part of Satanic rituals.

7. In local cases of dog skinning, paws were left untouched. Leaving fur on extremities is symbolic of sorcery in Satanic rites.

8. An afghan hound in Joplin was found by its owner one night with a five inch cut on its lip, and skin had been peeled away from the wound. A car was seen in the neighborhood when the dog's owner arrived home. The car sped away at sight of the owner.

9. Reports of persons having attended Satanic cult meetings in Joplin as long as three years ago have been verified.

10. Persons as recently as two months ago have reported Satanic meetings in Joplin.

But specific information is difficult to obtain, and while there is much hearsay evidence regarding the existence of such a cult there is no concrete evidence.

From what The Chart has been able to learn however it appears that the Joplin cult meets in two locations, one in the southwest section of the city and one outside the city limits on the northwest side.

The second location is a cave which has a somewhat nefarious history. Joplin police have gone to the cave and have discovered there skinned bodies of several dogs and other small animals. Bones have also been found there. The cave reveals strange symbols on the walls, symbols not discernible with an ordinary flashlight.

Police believe that some sort of cult is responsible for the deaths. The similarity to the Mexican case is too great for one thing. For another, the drinking of blood is a part of the ritual of Satanists.

Rumors of a Satanic cult have been prevalent in Joplin for several months, long before the discovery of the animals. Evidence seems to indicate the involvement of young people, perhaps under

(Continued on page 20)

## Black awareness week opens in city Sunday

Black Awareness Week, this year a combined college-community observance, gets underway Sunday afternoon with a Soul Food Dinner. The dinner, from 2-5 p.m., will be in the Jaycee's Hall.

Black Awareness Week in Joplin has been proclaimed by Joplin Mayor Lena G. Beal and is designed to promote awareness of contributions blacks have made to history and society.

The observance locally is sponsored by the Afro-American

Society of Missouri Southern State College with Art Green as president. Melvin Wilson is vice president; Judy Allen secretary; and Karen Anders treasurer.

Other members are Lydell Williams, Mary Green, Damon Cline, Mike Edwards, Willie Williams, Jed Colberson, James Bryant, Melodie Baskin, Bill Hayle, Art Finley, John Watson, Janis Jackson, Hal Cox, Calvin Vinson, and Greg Still.

Tickets for the dinner Sunday, at \$2 for adults and \$1.25 for

children will be available at the door or in advance from any member of the Afro-American Society.

Activities on Monday, April 1, include a showing of the film, "Lady Sings the Blues" at 7 p.m. in the College Union Ballroom. There will also be a short biography on the life of Billie Holiday.

Tuesday evening at 7 p.m. in the College Union will be a "Rap Session," including short, short films with discussion and

(Continued on page 3)

### proclamation

WHEREAS, it is necessary to create a sense of awareness that a community is made up of many people who work and live together and whose understanding of one another is central to the success of the community, and

WHEREAS, it is appropriate that a sense of pride be instilled in the members of the black community and a sense of respect for their achievements be instilled in the white community, and

WHEREAS, the Afro-American Society, an official organization of Missouri Southern State College, is organizing a week of activities which are supported by the college and the community, to serve to make the relationship between the college and the community an even better relationship than the one enjoyed at present, and

WHEREAS, the overall objective is to stimulate involvement by the community at large rather than merely the college community.

NOW, THEREFORE, I, Lena G. Beal, mayor of the City of Joplin, Missouri, do hereby proclaim the week of March 31 through April 6, 1974, as

#### BLACK AWARENESS WEEK

in the city of Joplin and call upon all citizens to join hands to create a better understanding and knowledge of the black community.

LENA G. BEAL, MAYOR

## Smith announces candidacy for Senate presidency

With Student Senate executive office elections coming up in mid-April, the first contestant for President of the Student Senate has announced his candidacy.

Ken Smith, junior business major, filed his petition for the Presidents office on March 22.

Smith is a veteran of two years on the Senate and has served on the Grievance Committee for each of those years. He has also served on the Mining Daze Committee during the spring semester of 1973 and is currently a member of the College Student Publications Committee.

Ken has served as feature editor of The Chart for one

(Continued on page 6)



KEN SMITH



## Sunday

### Soul Food Dinner

2-5 p.m.

Admission: \$2 for adults  
\$1.25 for children

Jaycees' Hall

## Monday

### DIANA ROSS IS BILLIE HOLIDAY



PARAMOUNT PICTURES CORPORATION  
and BERRY GORDY present DIANA ROSS IN  
"LADY SINGS THE BLUES" also starring BILLY DEE WILLIAMS  
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Executive Producer BERRY GORDY. Screenplay by  
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College Union Ballroom

7 p.m.

## Tuesday

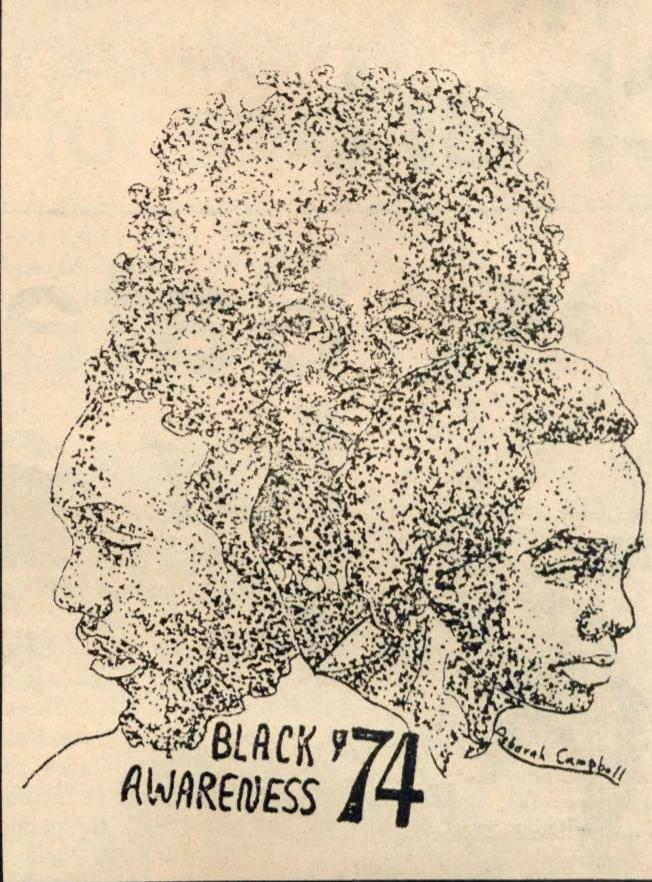
### "Rap Session"

Short, short films and discussion

Audience participation

7 p.m. College Union

## Black Awareness Week Activities



## Wednesday

### "Black Retrospect"

Including film "Lost, Stolen, Strayed"

### Poetry and Black History

7 p.m. College Union

Free admission

City  
joins  
college

## Thursday

### The Role of Blacks in Contemporary Society

A presentation on "Black Music as Social Protest"

Forum Discussion 8 p.m. College Union Ballroom

## Saturday

### Afro-Ball and Queen Coronation

Ramada Inn

Ballroom

9 p.m.-1 a.m.

# Black awareness week opens Sunday

(Continued from page 1)

audience participation.

"Black Retrospect, including a film entitled "Lost, Stolen, Strayed," narrated by Bill Cosby is scheduled for 7 p.m. Wednesday in the College Union. The evening will also include poetry and black history. Admission to these events is free.

A discussion of the role of blacks in contemporary society is the event for Thursday evening. Opening the program at 7 p.m. in the College Union Ballroom will be a presentation entitled "Black Music as Social Protest" given by Dr. Charles Nilson and followed by a forum discussion.

Participating in the forum will be Jack Bush, currently a sales representative for IMB; Hilliard Moore, presently installation foreman with Southwestern Bell Telephone Co. in Joplin; and Michael Hart, manager of employee relations for Motorola, Inc.

Mr. Bush is a graduate of Lincoln University with a bachelor of arts in physical education, attending college on a football scholarship. Before joining IBM he worked in the personnel office of the Jackson County courthouse.

Mr. Moore is a graduate of Southwest Missouri State University with a degree in industrial technology. He is active in civic affairs in Joplin, including serving as a member of the YMCA board, Jaycees board, and is finance chairman of the Center Planning Committee.

A graduate of Morehouse College in Atlanta, Ga., Mr. Hart has degrees in business administration and economics and attended graduate schools at the University of California and Atlanta University.

He worked for Kaiser Aluminum Corp. in Oakland, Calif., as a corporate recruiter, then in Baton Rouge, La., as a senior personnel representative. From there he was transferred to Grammery, La., as senior relations representative for Kaiser.

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He joined Motorola in Chicago as an employee relations representative and is now manager of employee relations with company wide responsibility.

Dr. Nilson who will give the presentation on black music and

will also participate in the forum is the author of "Faulkner and the Negro," described by critics as the definitive book in its area. He is author of many other publications, as well.

Currently he is professor of

English and director of black studies at the University of Colorado, where his wife is head librarian. His doctorate is from the University of Wisconsin, and he has lectured at the University of Nigeria and in Scandinavia.

On Saturday the Afro-Ball and Queen Coronation will be held from 9 p.m. until 1 a.m. in the Ballroom of the Ramada Inn. Music will be provided by "We Love" and "Enterprise" from St. Louis.

## Foreign language field day set April 27

The Department of language and literature has extended invitations to more than 300 area high school students to participate in the second annual Foreign Language Field Day to be held Saturday, April 27, in Hearnes Hall and the College Union Building.

All high schools in the four state area within 300 miles have been invited and entries are being received. The Foreign Language Field Day will provide an opportunity for area language students to use the language skills which they have been learning and compete with other schools for prizes.

Students will participate in French, German, and Spanish competition in three categories: Grammatical Comprehension, Reading Comprehension, and

Aural Comprehension. Each examination will be divided into three levels: Level I for first year students; Level II for second year students; and Level III for third and fourth years students. Certificates of achievement will be awarded to first, second, and third place winners at each level. Sweepstakes and Runner-up trophies will go to schools with the highest composite team score on the above tests.

In addition to the three levels of competition, each school may enter their four top students in the "Culture Bowl". A preliminary test will eliminate all but two schools who will compete for first and second award trophies in French, German, and Spanish.

As an optional feature, each school may present a skit or talent of not more than five minutes in length. Award certificates will be available.

Language and literature majors of the college will be assisting with the competition throughout the day. Students can purchase lunch to be served on the main floor of the College Union Building cafeteria between 11:30 and 12:30 p.m. French, German, and Spanish dishes will make up the menu. En-

tertainment during lunch period will be "Songs and Dances of Bolivia".

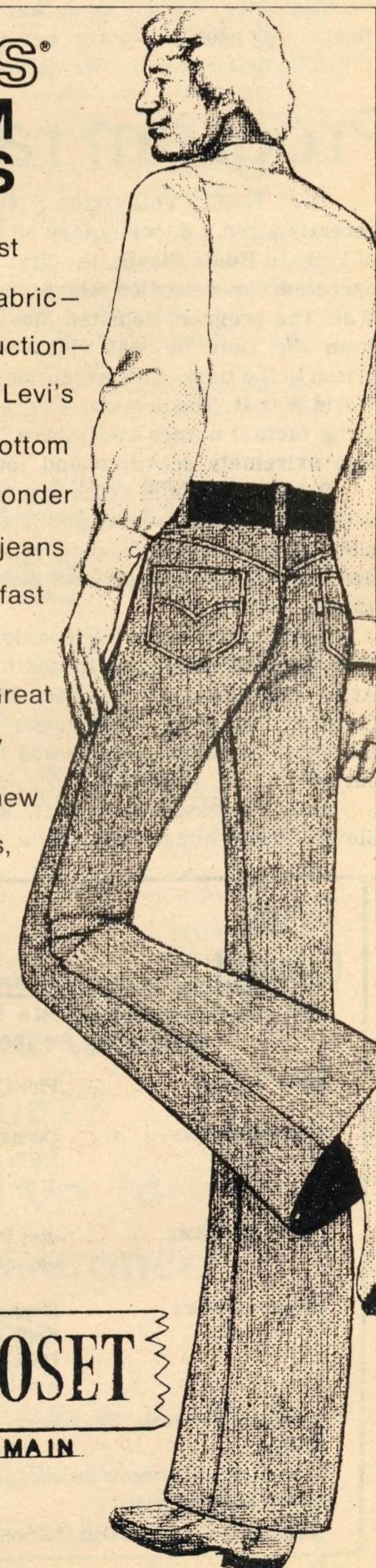
Registration for participation will take place on the second floor lobby of Hearnes Hall from 8 to

8:40 a.m. Testing will begin at 9 a.m. Deadline for entries is April 5. Further information on the program can be obtained by calling or writing to Mr. Francisco R. Colon at the college.

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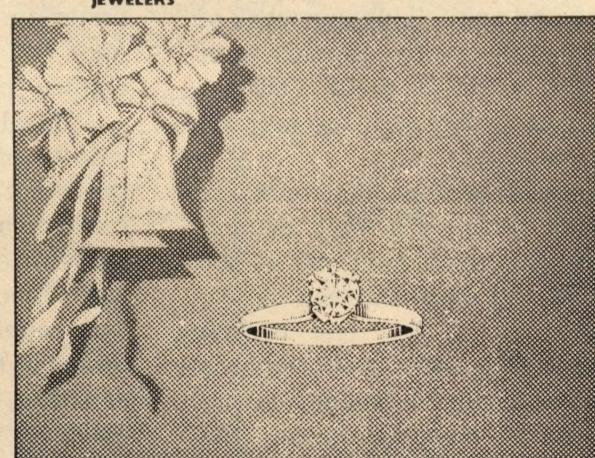
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# Jury needed to confirm credibility of police probe

**Question:** What involves crime, secrecy, possibly dishonesty in high places, footdragging on an investigation, high powered suspense and even a touch of comedy relief?

**Answer:** The case of the missing \$1,000 from the evidence files of the Joplin Police Department.

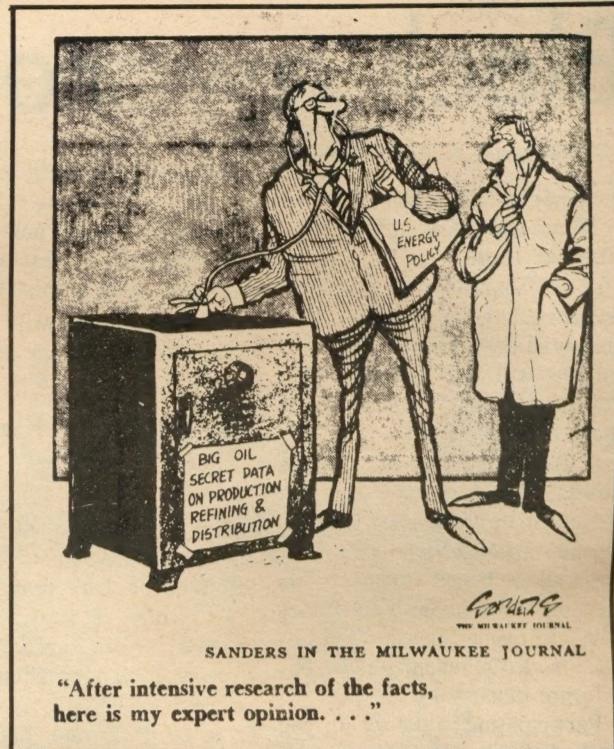
In the time since the money, which was part of about \$4,420 taken in the hold-up of a local supermarket last July 9, was discovered missing on Feb. 7, seemingly no progress has been made toward its recovery or finding the guilty party.

We, at this printing, do know that the police officer in charge of the money has been demoted. We also know that at least thirty and probably more people have taken lie detector tests. We do not know,

however, the complete results of the tests, which cannot be used as courtroom evidence, anyway.

At this time, the investigation is being conducted by local police agencies who are, in effect, investigating themselves. This leaves any conclusions drawn highly open to doubt by suspicious minds.

It is our opinion that a grand jury should be called as soon as possible to probe the current fiasco. If necessary, as independent spokesman for the current investigation Grant Scott, has stated, "someone trained in investigations should be appointed to assist it." Until this is done, the credibility of the city and county police agencies will continually be under fire.



# Program raises doubts of Slovik execution

The NBC Television Network recently aired a documentary on the life of Private Eddie Slovik, the first soldier executed for desertion since the Civil War. The program depicted Slovik's life from the time he was released from prison to the time of his execution during World War II. The account was realistic, using factual names and places. It was also extremely sensitive and touching.

Private Slovik's execution has not until recently been widely publicized. His wife, Antionette Slovik, did not learn of her husband's execution until nine years after it occurred.

Private Slovik was convicted of desertion and sentenced to death by an Army court-martial. On Dec. 23, 1944, General Dwight D. Eisenhower signed the execution order, which was carried out on Jan. 31, 1945.

After he deserted on Oct. 8, 1944, Slovik turned himself in with a written

confession the next day. He offered to serve within another area of the Army, but refused to do infantry duty. He stated he could not fire a rifle. His request was refused.

"The Execution of Private Slovik" was interesting and educational, and at the same time shocking. It is understandable that the Armed Forces

must have some means to prevent soldiers' deserting. However, as the program showed, most punishment is in the form of a jail sentence for some period of time. Private Slovik's execution might have served as an extreme example of what could possibly occur to other deserters. However, the viewer was left with the question, "Why Eddie Slovik and only Eddie Slovik?"

## Black Awareness Week:

# Society urges campus support

Dear Students, Faculty, and Administration:

First of all, on behalf of the Afro-American Society, I would like to extend our deepest appreciation to the College Union Board, the English department, The Chart, and our sponsor in assisting us in creating and publicizing our week of activities. Hopefully, at the conclusion of our week, I will be able to thank YOU for your support and participation in making this week a successful one.

Our organization feels that both the time and place for such a week are entirely appropriate since April 4th is the anniversary of the assassination of Dr. Martin Luther King, Jr., one of the country's greatest leaders, and Joplin is the birthplace of Langston Hughes, one of America's most revered poets. In keeping with the philosophy of these men, we feel a Black Awareness Week in the City of Joplin can accomplish several objectives, including: Creating a sense of brotherhood, instilling a sense of pride in blacks and respect by whites, and most of all, in helping better the present relationship between the college and community.

Much time and effort have been

spent by our organization in creating a week of activities interesting but very educational for ALL. Unfortunately, up until this time the country has been moving toward two separate societies, one black and one white. Hopefully, this week will mark the beginning of the understanding of members of the college and community of blacks and their rightful place in this society.

We also feel that our exploitation is a result of the inability of the administration, faculty, and student body to relate to and communicate with the black students on this campus. Since this week is entitled Black Awareness Week, you will benefit greatly by becoming more aware of the black who passes you in the hallway; for if you look closely you'll certainly see that beneath that skin that individual is the same as you — think about it.

In closing, I would like to say that the success of this week is contingent upon your support and participation. If you aren't willing to be a part of this solution, you'll continue to be a part of the problem.

Yours for peace and brotherhood,  
Arthur S. Green, Jr.  
President, Afro-American Society

## The Chart

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Joplin, Mo. 64801

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# Griffiths urges ERA ratification

By Donna Lonchar

Rep. Martha W. Griffiths spoke on "The Equal Rights Amendment" last Friday evening, at a dinner sponsored by the Joplin Coalition for the ERA in the Spanish Main Room of the Holiday Inn.

"She is the most famous congresswoman of our times," said State Rep. John W. Webb in his introduction of Rep. Griffiths. He also stressed the fact that she had gathered over 238 signatures to get the ERA bill out of Committee and was a sponsor of the bill.

Elected in 1955 as a U.S. Rep. from the 17 Congressional District of Michigan and having been re-elected to all subsequent terms since the 84 Congress, Rep. Griffiths is presently a ranking member of the Ways and Means Committee and serves on the Joint Economic as Chairwoman of its Fiscal Policy Subcommittee.

"I am very happy to be here," said Rep. Griffiths, a native of Pierce City, Mo. who has not been in this area since 40 years ago when she left to Detroit, Mich. where she would eventually receive her J.D. degree from the U. of Michigan and go into private law practice in 1946.

Rep. Griffiths spoke of the ERA as an offspring of the suffrage rights in the early 1900's. "This is what the real suffragettes sought," she said.

The ERA is an attempt to have the courts and legislative bodies agree that the constitution applies to women, Rep. Griffiths explained, using frequent examples of how the courts through the years had upheld the rights of citizens but not until 1971 did they actually see a woman as a citizen.

"The real discrimination against woman is in government," stated Rep. Griffiths, "and what is unbelievable is that it is the U.S. Air Force that has complete information on all laws that discriminate between men and women, not the Congress where it is needed."

Rep. Griffiths interjected examples throughout her speech on discrimination against women but even more so against men in Social Security, inheritance and tax laws, and pension regulations. All of these would be corrected with passage of the ERA.

One of the specific examples of discrimination against women that Rep. Griffiths used was that in 14 states there are laws stating that if a woman is issued a sentence for over one year she must completely serve that whole sentence and will not be paroled for good behavior whereas a man could be released within a few months after sentencing.

"What we need to do and do



REP. GRIFFITHS

more of in the state of Missouri especially is to ratify ERA," concluded Rep. Griffiths before an audience of over 200.

Afterwards in answer to a question Rep. Griffiths predicted that Florida and Illinois would ratify this year, with North Dakota and North Carolina next year and said, "I really feel that Missouri will be the 38th."

At a press conference Friday afternoon at the Sheraton-Prom Inn, Rep. Griffiths said, "I quit reading about it a long time ago," in answer to a question about Watergate.

"The saddest thing in this country is that the President doesn't have the country's support. I pray every night that he sees fit to resign the Presidency and let Gerald Ford have it — he is an honest man," she said.

Rep. Griffiths pointed out that the majority of opposition against the ERA comes from women. Their personal opposition against it was that women were frightened and thought they might make some man dislike them if they stood up for their rights.

She added that woman had believed that the amendment would make every woman go to work and that they couldn't get alimony. "Nothing could be more untrue and inaccurate," said Rep. Griffiths.

Speaking of the American politician's view on the housewife, Rep. Griffiths said they feel that, "if you stay at home this is the most valuable job in America but that's not the way they vote."

Ratification of the ERA will definitely happen and Rep. Griffiths sees no problem in the enforcement of the amendment using such instances as Virginia, which has only 11 trivial laws to be changed.

The Ladies Home Journal has recently announced Rep. Griffiths as "Woman of The Year" in Public Affairs. She has been the recipient of four honorary degrees and numerous awards in her 10 terms in the House.

## Senate minutes . . .

March 7, 1974

The nineteenth regular meeting of the Student Senate was called to order at 5:00 p.m. in the Dining Rooms A and B of the College Union Building with the President Scott Hickam presiding.

Role was taken with Senator's Dameron, Hall, Thomas, Clark, Poe, House, Schweiger, and Mosler absent.

The minutes of the February 28th meeting were approved as written.

The Treasurer's report showed a cash balance of \$3,992.76.

Ken Smith introduced a bill for ten minute discussion. The bill reads:

Be it resolved that the Student Senate in the interest of informing students, and increasing participation in spring elections, allocate no more than \$10 to each student or no more than \$150 divided equally among students who file petition for candidacy for any of the Student Senate Executive offices. Students

shall be reimbursed only upon presentation of bona fide sales receipts and only for printed materials used in a campaign for Student Senate Executive office. Such distributions shall be at the full control of the Elections Committee and the Treasurer.

The bill was co-sponsored by Tommie Dell and seconded by Jim Cook. The bill was passed by a vote of 13 For, 7 Against, and 3 Abstentions.

Ed Scorse was elected President of the Sophomore Class by a vote of acclamation, following the resignation of Roger Hall.

David McGinnis nominated Stan Heater to fill the vacancy of Senior Senator. The nomination was seconded by Randy Lais and confirmed by a vote of acclamation.

Bob Mills nominated Terry Sims to fill the vacancy of Junior Senator. The nomination was seconded by Jon Johnson and

confirmed by a vote of acclamation.

Norman Rouse introduced a bill for ten minute discussion. The bill reads:

Be it resolved that the Student Senate award a cash prize of \$50 to the organization on campus that raises the most money for the National Hike-Bike Drive.

The resolution was seconded by Dave Elledge and co-sponsored by Dave Elledge. The bill was passed by a vote of 20 For, 5 Against, and 2 Abstentions.

Donna Lonchar was appointed by President Hickam to investigate campus policy and city ordinances concerning "Streaking".

President Hickam asked for Senate suggestions on what the students felt were qualifications for a college dean.

The meeting was adjourned at 5:35 p.m.

Scott Hickam, President  
Stephen Holt, Secretary

## Hickam urges students to consider offices

Students:

Election dates for executive Student Senate positions and College Union Board executive positions including committee chairmen are rapidly approaching.

Petitions are now available. The primary election is scheduled for April 22 with the final election to be held on April 24. The deadline for petitions is April 20. Any student wishing more information may refer to the Senate or Union Board constitutions or may see me in C.U.B. room 203.

The Senate will ease campaign spending this year by providing up to \$10.00 refund on campaign expenditures. Students wishing to take advantage of this measure must contact election committee chairman, Steve Holt, in C.U.B. room 100. Hopefully a convocation will be set up and students will have a direct opportunity to meet, observe and question all candidates.

I personally encourage any student who is interested and who has the time, energy and can fulfill constitutional stipulations to campaign.

Campus organizations should be aware that organizational participation awards will be available in the near future. Also the Senate will award \$50.00 to the campus organization making the most money in the upcoming Bike-A-Thon. For further information go to room 100.

The Senate has voted to endorse, support and congratulate the Active Conservation of Natural Energy (ACNE) regarding their endeavors.

Sincerely,  
SCOTT HICKAM,  
Student Senate President

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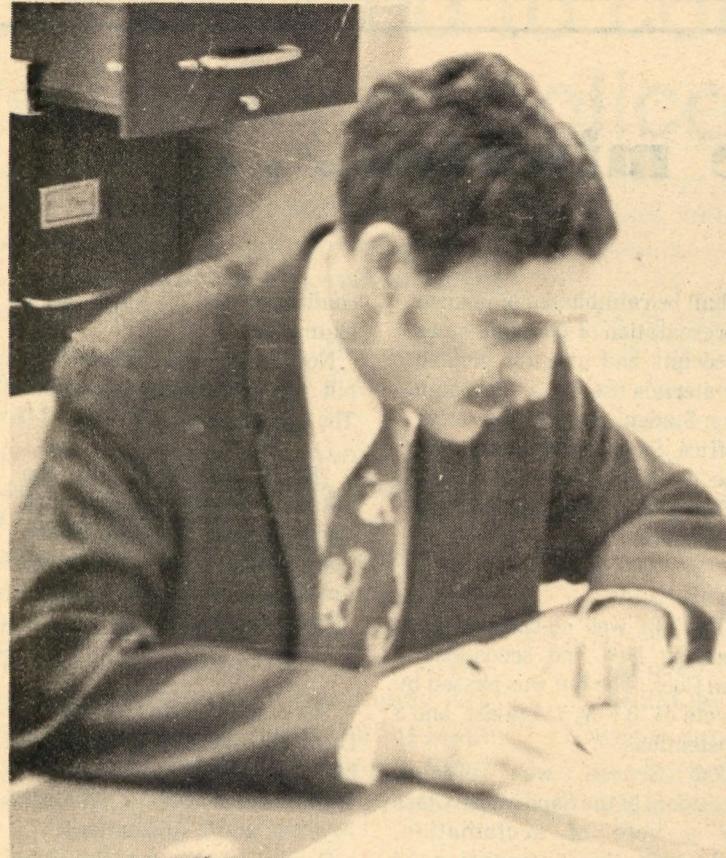
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CARL FINKE

## Astrologer says he's scientist

By LISE SCHILLING

Nationally known astrologer George Cardinal LeGros has been making his home in Joplin since December of 1970. Mr. LeGros was the former editor of "Fate's Astrology Forecast," and has written articles for many national magazines, including "Coronet, Voices, The Lyric, The Chicago Tribune, and nearly all of the astrological publications. He has also authored a book of inspirational poetry and essays.

Somewhat his interests caused him to drift into astrology when he was in his late 20's. His first professional consultation took place on April 1st, 1946. Since then he has conducted lectures, classes, and private lessons in the science in Detroit, New York City, and Chicago.

Asked why he moved to Joplin, Mr. LeGros said that he liked Joplin because it combines the sophistication of the North and the charm of the South. It is also near to St. Louis, where he grew up.

"Astrology is based on the structure and laws of our solar system," says Mr. LeGros. "I am 100 per cent positive I can prove astrology as a responsible science to anyone who is impartial, unbiased, and open-minded. I will challenge anyone on that."

He states that people who think of astrology as evil — a type of witchcraft or black magic — are misinformed. The ancient astrologers were considered to be knowledgeable scientists, and were respected by their various religions. True astrology is a science like astronomy or geology, being based on planetary law, and not on spells

or incantations. It is pure science.

Mr. LeGros as a teacher of astrology believes that the elementary fundamentals of the science can be mastered by anyone of average intelligence. However, like its sister science astronomy, it partakes of immensity, and one could spend many lifetimes exploring its innumerable ramifications.

Born on Christmas Eve, Mr. LeGros is a Capricorn. He attended Cleveland High School in St. Louis and studied at Wayne University in Detroit.

Questioned if he had a favorite zodiacal sign, he said that there are positive and negative sides to each sign, and that the Milky Way would be incomplete without the twelve constellations upon which the signs are based.

Before entering the field of professional astrology, he worked in several St. Louis banks, and later did industrial work in Detroit.

According to Mr. LeGros, natal horoscopes are among the most sought after features of astrology because everyone wants to know about himself. To cast a natal chart the information needed are the year, month, date, time (hour and minute) and place of birth. The approximate minute (first breath) is necessary in order to cast a scientifically reliable horoscope. If the exact time of birth is unknown it can be determined by a mathematical process called rectification, based on the dates of important events in the individual's life.

It is Mr. LeGros' hope that astrology will soon gain acclaim and recognition as a legitimate science.

## Finke's career varied: law, accounting, teaching

By KEN SMITH

Many of us come to school as freshmen unsure of what we want to do or be. Some of us will become lawyers or accountants or teachers. Few of us become all three. But Carl A. Finke (pronounced Feen key), assistant professor of business administration at Missouri Southern has been a lawyer, accountant and now a teacher.

Finke came to MSSC in 1970 after teaching at Northeastern A & M in Miami. He holds his bachelor of science in business administration degree from the University of Arkansas and his doctor of jurisprudence degree from the University of Oklahoma.

Finke is involved with many facets of campus life. This year

as president of the faculty senate he has his finger on the college's administrative pulse. The faculty senate acts on proposals from the various faculty committees, helps schedule campus operations and works for solutions to faculty problems. Finke is also a member of the screening committee to select a new vice-president for academic affairs.

Prior to opening a certified public accounting office, Finke practiced law. When he had an opportunity to teach at MSSC he accepted because "I had always wanted to teach at a four-year college."

Finke often enlivens his classes with illustrations from his past experiences. Students find him an easygoing instructor with a quick smile and casual manner.

"I like teaching better than anything else. I like people."

He feels that the MSSC faculty is better than average and that the curriculum is superior to that of the University of Arkansas in 1948 when he was a student. "One of our primary advantages here is that our teachers teach full-time. The absence of a masters program is advantageous because there are no students on assistantships teaching undergraduates."

"For its limited extent, our curriculum is excellent." He feels that the college can only grow as the local area grows. "The size of the college limits course offerings."

One thing becomes apparent in talking with Finke: his satisfaction with where he is and what he is doing. He has obviously found his place in life.

## Smith . . .

(Continued from page 1)

semester and is currently an assistant editor on the newspaper staff. He is a member of Sigma Nu Fraternity having been an officer in that organization for the last two years.

Smith's senate record includes work on several bills concerning student complaints, most notably two bills this year recommending changes in campus traffic and parking regulations. The changes are now being reviewed by the faculty Student Affairs Committee.

The candidate said that he plans to base his campaign "on the continuing improvement of the Senate as an effective body in dealing with student problems, needs and goals."

Smith is a 1970 graduate of McAuley High School and resides at 824 W. 6th in Joplin.



JOIN A CARPOOL, says ACNE, and to prove their point, members of the advertising class promoting ACNE demonstrate the ideal carpool. ACNE stands for Active Conservation of National Energy. Posters, radio spots, and other forms of promotion are being used to spread the ACNE cause. (Chart Photo by Donna Lonchar)

# Black

*Black we die  
Black you cry  
Black I cry  
Does white they cry  
Cause Black we die?  
Why they kill me?  
What crime you and me?  
Oh, yes! Now I see.  
Black is our skin and  
We want to be free.  
Yes black we be  
That they can see  
Of you and me  
But what of the soul  
That yearns to be free?  
This they do not see in  
You or I  
But this is that  
This cannot die.*

Black culture is authentic. Every black person in this country knows it. Like all cultures it is made up of many things — memories, moods, and myths. The difference lies in the uniqueness of these "remembered" memories, moods, and myths. The "image of Africa," says John Henrik Clark in his essay "reclaiming the Lost African Heritage," "was deliberately distorted by Europeans who needed a moral justification for rape, pillage, and destruction of African cultural patterns and ways of life." Yet the black man dreamed of a time of freedom. While dreaming of this day he fought the wars, his hands molded the economy, at the same time his cultural heritage was being robbed by white historians with their white interpretation of this country's history.

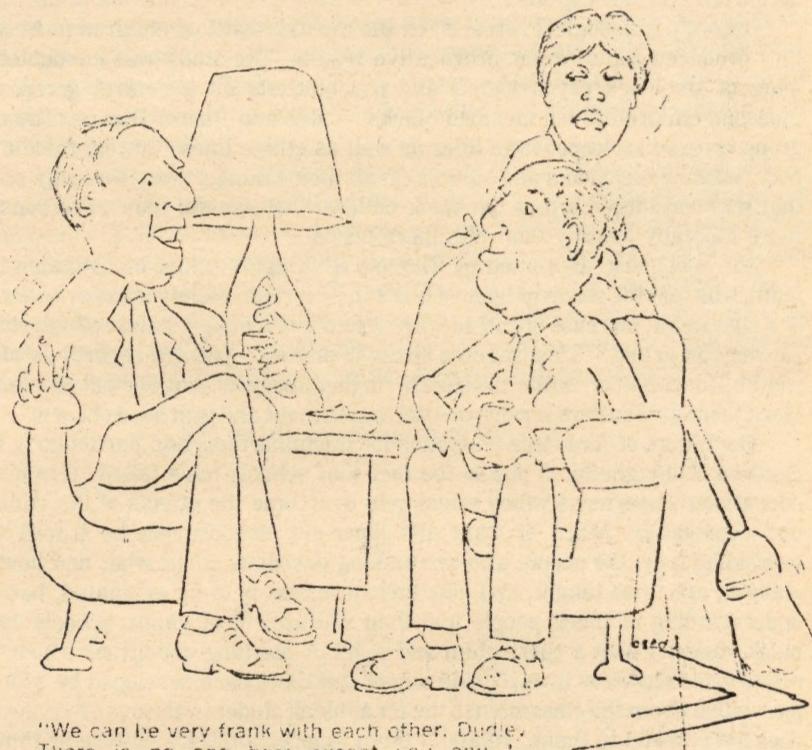
The Black Americans today do not want an extension of pity and gushing of tears. The black man wants to be known for precisely what he is. One method of becoming aware of Black Americans is through the aspects of Black Culture.

The black people have been a dominant cultural force in the development of this country, yet at the same time they have been social outcasts. Social prejudice directed at impeding the black was the mainstay of their cultural taste. Isolated by prejudice from the growth of materialism and standardization the Afro-American succeeded in retaining many characteristic black traits. Most of these are part of a heritage sustained by field slaves and their descendants rather than the offspring of the "culturally white" house servants. Others have come from the black's experience of slavery. The black has been unyielding in the cherishing of his black identity, although the threat of cultural extinction has existed.

One survivor of this culture is "soul," such as soul music, and soul food. In trying to define this term one learns that it is an indescribable word. The definition is bestowed in the emotions and the senses.

Black culture adheres closely to the quality of being indescribable and inexpressible. Julius Lester offers one explanation for this fact, in that the black people's lives are situated in the "concrete daily experience," "In black culture," Lester adds, "it is the experience that counts, not what is said."

Black culture today holds an important position in American development. This awareness can be viewed as a consolatory gesture for years of suffering, and will provide for future enlightenment of the black culture's contribution to the nation.



"We can be very frank with each other, Dudley.  
There is no one here except you and I."

What happens to a dream deferred?  
Does it dry up  
like a raisin in the sun?  
Or fester like a sore—  
and then run?  
Does it stink like rotten meat?  
Or crust and sugar over—  
like a syrupy sweet?  
Maybe it just sags  
like a heavy load.  
Or . . . DOES IT EXPLODE?

—Langston Hughes

This edition of FOCUS is dedicated to creating Black Awareness among readers of The Chart. Edited by Debbie Weaver and Claudia Myers with assistance by members of the Afro-American Society at Missouri Southern, the edition neither purports to be nor attempts to be a complete look at blacks in America. What is offered is a sampling of articles on various aspects of black culture in America.

By MARY GREEN

Although ignored and grossly neglected, the problem of the black student in the white institution is one of the biggest problems facing education today. Within our present educational system, black students suffer from institutionalized discrimination in IQ testing, classroom ability grouping, lack of motivation and negative teacher attitudes. The combined effect of these factors is a progressive lessening of the child's self-esteem. And the result of this process is a steady decline in academic performance.

When discussing the black student profile you must take into account how important the societal reflection is on the development of a healthy self-image. In relation to this reflection, Dr. Alvin Poussaint suggests:

For the black youth in white American society, the generalized other whose attitude he assumes and the looking glass into which he gazes both reflect the same judgment: he is inferior because he is Black. His self-image developed in the lowest stratum of a color caste system, is shaped, defined, and evaluated by a generalized other which is racist or warped by racists. His self-concept naturally becomes a negatively esteemed one, nurtured through contact with such institutionalized symbols of caste inferiority as segregated schools, neighborhoods and jobs. The looking glass effect that society has on all black students is all-encompassing and I would suggest that all black people bear scars from its presence.

In the course of the socialization process, the individual acquires needs which motivate behavior and generate emotion. Three of these needs are: the need for achievement, the need for self-assertion or aggression and the need for approval. It is clearly seen or should be easily realized that if these needs are not met the results will be negative. Failure to meet these needs results in high incidence of low self-esteem, lack of motivation, poor performance and low achievement among black children in public schools. I don't believe that black children arrive on the educational scene with irreparable self-images. It is generally found — as in Deutsch's work at the Institute of Developmental Studies — that the achievement differences between the lower class blacks and middle class whites increase progressively as children move through the grades. Scholarly opinion now substantiates that black children are lost to education somewhere between kindergarten and third grade.

Recent psychological research on the mental health of children in New York City produced some rather provocative results. The study was conducted by a team of six black psychologists and psychiatrists on a control group of two thousand children which included blacks, whites and Puerto Ricans. The control group crossed socioeconomic lines as well as ethnic lines (that is, middle class, poor, welfare recipients and others). In all their findings there was only one area that was considered a plus for black children: at age six they were considered more mentally healthy than all others tested.

The conclusion expressed by Thomas S. Langner, chief investigator for the team, was that the stress of being a black in American society is the primary cause of a significant increase of mental illness in black teenagers and college students. He went on to add, "This extreme stress is probably present regardless of black wealth, education or skills." The team further suggests that one out of every four black teenagers suffers serious mental impairment and is in need of care!

The failure of American education for the minorities, and particularly for the children of the ghetto, is due to the fact that schools have failed to provide the educational experience which would help overcome the effects of discrimination and deprivation. Much of what ails inner-city schools can be traced to one overriding fact: the people who are making decisions about what and how black children are to be taught, and how their progress is to be evaluated, have little understanding of black people and their culture. Most ghetto schools confront black students with a curriculum and a set of learning conditions which do not relate to the students' lives outside school. Textbooks are developed by whites and for whites. From the classroom to the PTA, black students discover that the school does not respond to them, relate to them, appreciate their culture or think that they are capable of learning. Black students are understandably alienated from a school system which refused to recognize them.

School authorities often rationalize the hostility evident in dropout rates, absenteeism and discipline problems by saying that "culturally-deprived people" do not value education. A study conducted by Hall and Shipman on the attitudes of black mothers indicated that 73 per cent of their subjects who came from the lowest socioeconomic group wanted and encouraged their children to do well in school and to go on to college.

Why is the failure of black students so much greater than that of white students? Because teachers are both ill-prepared and often unwilling to move in directions which could make the difference between the success and failure of their black students. In order to recognize that black children are different, not inferior, teachers should be thoroughly steeped in black culture. It is clear that the life experiences of the black child are not such as to aid him in developing a positive sense of himself or of his place in the world. What does this suggest? It would seem that a compelling hypothesis is that the black child, from earliest school through graduation, needs continued opportunities to see himself and his racial group through a realistically positive light. He needs to understand what color and race mean, he needs to learn about those of his race who have succeeded and he needs to clarify his understanding of his group's situation.

At the moment, all of these are missing ingredients in the American public school classroom. Numerous studies of textbooks have shown that they omit blacks completely. If teaching materials presented a slanted view of the black and

his place in the world, what does he get from the teacher? Studies of teacher attitudes toward students show that the black student is rated lowest in all rankings of all groups on a Bogardus-type social-distance scale. The original study was completed 13 years ago; teachers in training in 1963 gave the same response.

Possibly the chief cause of low achievement of black children is the fact that too many teachers honestly believe that these children are educable only to a limited extent. And when teachers have a low expectation level for their students' learning, the students seldom exceed the expectation. The child with a negative view of self is a child who will not be able to profit much from school. Once a child is convinced that school is irrelevant to his immediate needs and future goals, the task of education becomes virtually impossible. As one junior student said, after having failed all of his subjects for two years:

"I just don't like it. It seems to bore me. It seems silly just going there and sitting. And most of the time it's hot and they don't do anything about. The teacher just talks and talks and talks about boring stuff."

It is difficult to conceive of a more hopeless and dispirited group than a high school class of black adolescent girls, nor a more bored and resentful group than a high school class of black boys. Both seem aimless and befogged. They do not assume these attitudes through choice. The fault is society's, not theirs.

In this last section I will attempt to emphasize through the presentation of facts the consequences of ignoring and miseducating the black youth of today.

In the study conducted by Deutsch he points out that the lower class black child probably received about one-half less instructional time in the primary grades than did white children from the same environment: "Our time samples indicated that as much as 80 per cent of the school day channeled into disciplining and, secondarily, into ordinary organizational details..."

An interesting study centering around the effects of teacher interest and encouragement was conducted by Brazziel and Terrell. They reported that a first grade class receiving abundant interest and encouragement reached the fiftieth percentile of an intelligence test after seven months while three control classes receiving lukewarm attention and interest fell between the thirteenth and sixteenth percentiles. Thus, an enriched emotional atmosphere secured average performance while slight deprivation of teacher interest tremendously depressed the measured intelligence. This emotional deprivation, on the teacher's part, with its apparently devastating effects, has been observed to be more frequent with selected groups of children. It was noted that the teachers of black children often reinforce negative self-image in their students by their verbal behavior.

The public schools in America are sadly lacking. Schools enrolling large numbers of poor or black people are deteriorating, they grow from bad to worse. Children who enter at the bottom of the socioeconomic scale or who belong to one of the minority groups generally achieve far below grade level they fall; until finally they drop out. We have reached the stage where the most compelling problem confronting American education is how to provide adequately for the disadvantaged. This is a strange development for a nation where the public school has been the dominant institution in the control and socialization of youth. Today the inability of the public school to serve black youth is beginning to have some serious and disturbing effects upon society.

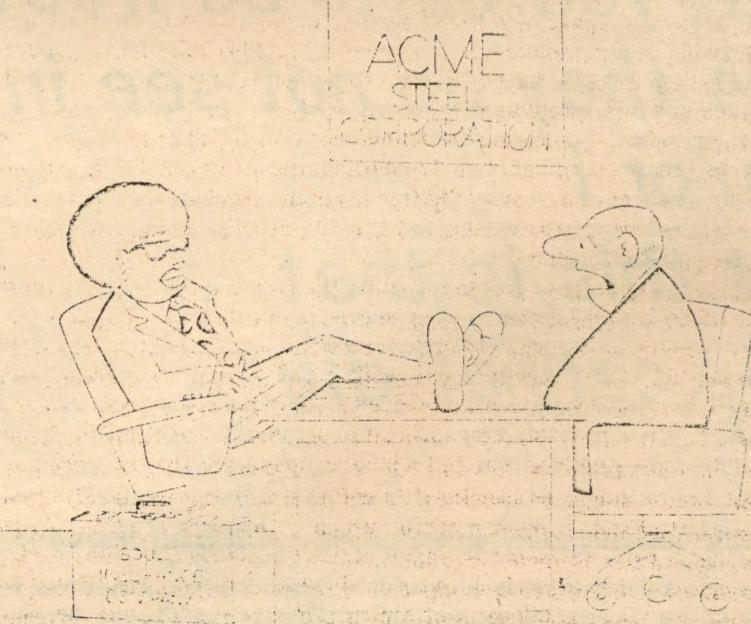
President Kennedy stated the situation thus:

"The Negro baby born in America today, has about one-half as much chance of completing high school as a white born in the same place on the same day; one-third as much chance of completing college; one-third as much chance of becoming a professional man; twice as much chance of being unemployed; about one-seventh as much chance of earning \$10,000 per year; a life expectancy which is seven years less; and the prospects of earning only half as much."

The Selective Service Mental Test also provides a basis for some interesting comparisons. For the U.S. as a whole the failure rate is about 25 per cent. Between June 1964 and December 1965, the rate of failure of whites was 19 per cent and of blacks 67 per cent.

These facts just mentioned indicate strongly that educational institutions are not meeting the needs of the people who are victims of deprivation, neglect and prejudice.

(Continued on page 14)



"I know you're going to say no's and no's for this... but would you mind taking your feet off my desk, Sir?"

# On Racism

Thursday, March 28, 1974

9

By ARTHUR S. GREEN, JR.

In the legacy of our civilization, the color black has been virtually synonymous with "sin" and "bad" — witness such terms as black sheep, black magic, blacklist, blackball, black lie and many others. The word is associated with all the dirty, lowly, unintellectual functions in human life. The word white is usually invested with the opposite meaning, so Americans have been conditioned to perceive black as inferior and white as superior. — Alvin F. Poussaint

Black psychiatrists William Grier and Price M. Cobbs, authors of "Black Rage," put it more strongly: "Most whites, including psychoanalysts and psychiatrists, are amazed to learn that their hatred of blacks is culturally determined, psychologically malignant and can be ultimately lethal." How lethal it can be, they say, is evident when "law and order" is invoked supposedly to protect White Americans from "murderous killer blacks." Although, insist Grier and Cobbs sweepingly, "when the dust clears, the bodies are all black and the killers white."

Our nation is moving toward two societies — one black, one white — separate and unequal. — National Advisory Commission on Civil Disorders.

Little change has taken place since 1967, when the above statement was written. Racial tensions continue to affect our daily lives and numerous studies and reports have done little to change the status quo. Attempts to make changes have been largely attempts to awaken the moral conscience of the nation. Laws, supposedly guaranteeing justice for all, have been passed and enforced but have failed to create a just society. Why do I say this? I say it because the effects of racism continue to kill!

What is racism? The definition of racism, used in this paper, is racial prejudice, the belief that one's own race is superior to another race, combined with the power to enforce this bias throughout the institution and the culture of a society. The major institutions of our society reinforce white racial prejudice because whites control the decision-making and standard-setting processes of these institutions. Thus, white-originated standards become the norm, resulting in benefits for whites just because they are white and in the oppression of blacks.

In order to understand the causes of racism, it is necessary to be able to distinguish between racism and prejudice. Prejudice, according to "Webster's Seventh New Collegiate Dictionary" is "injury or damage resulting from some judgment or action of another in disregard of one's rights; preconceived judgment or opinion; an irrational attitude of hostility directed against an individual, group, race or their supposed characteristics." Other definitions include the possibility of being prejudiced in favor of something. This would be a feeling, favorable or unfavorable, toward a person or thing prior to or not based on actual experience. However, racial prejudice can be thought of as most always being negative, because it involves thinking ill of others and is an opinion based on insufficient data. Thinking ill of others would include feelings of dislike or fear, discriminating actions or even violent attacks.

When the racial prejudice of the majority group in society is reinforced by the culture and institutions of that society, then the prejudice becomes racism. According to the "Random House Dictionary," racism is "a belief that human race has distinctive characteristics that determine their respective cultures, usually involving the idea that one's own race is superior and has the right to rule others; a policy enforcing such asserted rights; a system of government and society based upon it."

Under this definition, in the U.S. at present, only whites can be racists, since whites dominate and control the institutions that create and enforce American cultural norms and values. However, this is not to say that blacks could never be racist, or that they do not have the capacity to hate and to develop anti-white norms and standards. To make a statement like that would almost be racist in itself. The point is, though, that in the U.S. at this time, black people do not have so they cannot, by definition, be racists. Racism, simplified, would be the summation of prejudice plus power.

In this society it would be difficult for any individual to be a racist all by himself. Looking at the situation, if everyone just had his own individual racial prejudices, not enforced by society, racism could not exist. Unfortunately, when these individual racial prejudices are reinforced by society, the result is institutionalized racism. Again using the definition of racism, all white individuals in this society are racists to some extent. What brings me to this conclusion is the fact that even if a white American is totally free from all conscious racial prejudices, he remains a racist because he received benefits distributed by a white racist society through its institutions.

I feel it is essential for whites to recognize the fact that they receive most of these (racist) benefits unconsciously, maybe even unintentionally. The make-up of our culture based on the "assumed" white superiority, makes it almost impossible for whites not to receive some type of benefits, just because they are white. So many of these benefits are so deeply imbedded in the white being, individually and collectively, that it is probably very difficult to become aware of them. To put it bluntly, whites must simply accept the fact that in this society they are racists.

At this time, it might be beneficial to define two terms frequently used to describe racism. First is overt racism, which is expressing openly bigoted behaviors. Let me give you some examples of this type of racism. The murder of blacks just because they were black and in an all-white neighborhood, the lynching of blacks just for the entertainment of whites you have read, or maybe, should have read about and the refusal of white teachers to teach in black schools are just a few included in this type of racism.

The other term often used is covert racism, which is manifested in many subtle ways, used particularly in the schools and other institutions. A good

example of this type of racism is the use of I.Q. tests. It can, probably, be assumed that no one sat down and deliberately wrote a racist I.Q. test, but most tests currently in use in this country are unconsciously racist. The reasoning behind this statement is the fact that the tests are standardized and normed on white middle class groups. As a result, higher average scores are usually obtained by white middle class youngsters and this type of discrimination results in much lower scores for black youngsters. By making this type of statement the idea is not meant to abandon these tests, because they accurately assess white intellectual capacity. However, these same tests shouldn't be used to assess black intellectual potential because such instruments do not accurately assess their mental capacity.

Historically, the non-white complexion has evoked and exposed the "devil" in the very nature of the white man. What else but a controlling emotional "devil" so blinded American white intelligence that it couldn't foresee that millions of black slaves, freed, then permitted even limited education, would one day rise up as a terrifying monster within white America's midst. — Malcolm X

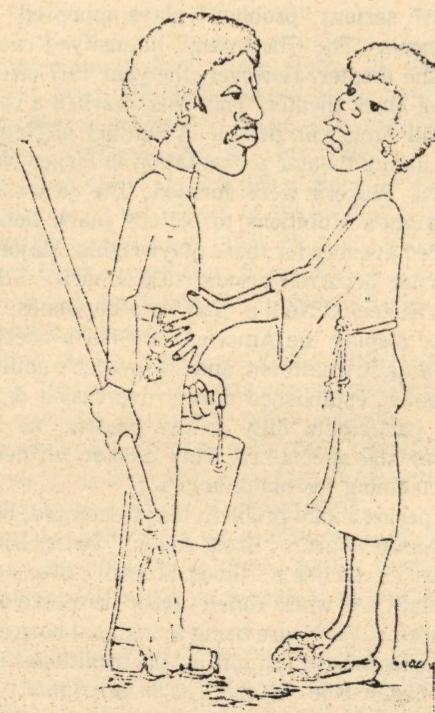
First of all, I'd like to say that racism is not a new phenomenon. Men have long tried to identify themselves not only as individuals but as members of social groups. Although, to set up these social groups others had to be thrust out, these "others" being differentiated by various ways such as according to clan, tribe, nation, estate, or class. The result of these feelings were that these "Others" were never quite as good as the self.

History has, without a doubt, shown that of all America's exclusions, none compares to that of blacks by white people. The initial European reaction to the black race was, although, mixed and inconsistent, felt that the "heathenism" and most of all the blackness of Africans distinguished them as men who were quite suitable for enslavement. As Winthrop Jordan comments in his study "White over Black," "In Africa these same qualities had for Englishmen added up to savagery; they were major components in the sense of difference which provided the mental margin absolutely a requisite for placing the European on the deck of the slave ship and the black man in the hold."

I feel justified in saying that these race fantasies were a contributing cause to the beginning of American slavery. Slavery was, virtually, an unquestioned assumption that something in human nature led men to dominate one another. Where domination was extreme and direct, with one man forcibly wielding power over another, slavery was the natural consequence. The American slavemaster dehumanized his slave, reducing the black man to a "thing" which gave the master much satisfaction. The slavemaster felt he had to maintain absolute control in order to protect himself from his inner reaction to what he was doing to other humans. I could go on and on listing the crimes against humanity and those who suffered most — the black people — however, I hope it's evident now how the dehumanizing acts of slavery contributed greatly in laying a solid foundation for racism as it exists today.

The story of racism in America involves the story of poverty and acts of inhumanity. I would like to point out also that there are different degrees of inhumane acts. Take for instance, the white woman in Boston who was set afire by a group of black youngsters, exemplifying the bad habits they apparently obtained from white America. However, I felt the woman was rather fortunate to die so suddenly considering the hundreds of thousands of blacks who were castrated, butchered, bodies mutilated and finally burned to a crisp, whereby, the remains were sold for souvenirs by the joyful whites who attended the ceremony.

(Continued on page 14)



"How was your night at the office, dear?"

# 10 — Black drama

Thursday, March 28, 1974

By DEBBIE WEAVER

Black drama reflects one aspect of a cultural heritage born out of a need to portray the experiences of a people rich in folk temperament. The black has played a part in American drama practically from its inception. His character on the stage has been equal to his condition in society through history. In 1927 Alain Locke said, "Negro dramatic art must not only be liberated from external handicap and disparagement, but from its internal and often self imposed limitations. It must have the courage to develop its own idiom, to pour itself into new molds; in short, to be creatively experimental."

This liberation of the conventional stage Negro stems from the stereotyped black character on the American stage from his early stage appearances until 1915. In the years between the Revolution and the Civil War the typical black stage characters were the comic buffoon and the happy, carefree slave owned by a considerate patron.

As early as 1821, black actors were performing in the theater. The African company for Negro Actors in New York claimed James Hewlett as a leading player in the group. "Othello" and "Richard the Third" were two of his stellar roles. Authorities closed the theater due to incidents provoked by white theater-goers who came to jeer the actors.

The development of black drama was temporarily checked in the early nineteenth century with the appearance of the minstrel show. Blackfaced white actors imitated dancing, singing, and humor typically thought to be characteristic of black people's abilities and mannerisms. The earliest black minstrel actors were former slaves or freedmen who escaped or migrated to non-slavery states. The minstrels thrived until the end of the nineteenth century.

A decade before the Emancipation Proclamation, dramas such as "Uncle Tom's Cabin" were being staged. Free Negroes in segregated New York viewed the play with an all-white cast in segregated seats. These plays reflected a moralistic and sentimental form of drama.

With training received in the minstrel shows, black actors were able to advance in their development of a black theater. At the time of the Emancipation Proclamation, the minstrelsy was moving from the plantation to the professional stages. The color barrier in professional theater restrained black actors from being cast in white productions until 1877. The first black characterization of Topsy in "Uncle Tom's Cabin" was seen in 1879. The humorous Topsy, and the forebearing and martyred Uncle Tom represented a more serious evaluation of individual Negro characters by white playwrights.

A blow was struck against the blackface tradition in the 1890's with the production of "The Creole Show." For the first time the glamorized black girl was portrayed opening the way for all-black musical comedies. A 1910 census showed 3,088 black professional entertainers, most of whom were employed in all-black musicals.

A further departure from the minstrel tradition occurred in 1898-99 when the musical, "A Trip to Coontown" written by Bob Cole was presented in New York. This show was the first to be produced, staged, and managed by blacks. Though still stylistically stereotypical, the play represented another advancement in black drama, although further setbacks ensued soon after. During the race riots of 1890-1900, when more than 1500 Negroes were lynched in this country, black entertainers were victimized by white mobs seeking black victims. The progress of blacks was hindered by these occurrences, as was the artistic expression of the black drama.

The growth in black theater between 1890 and 1917 has been termed the "Middle Distance" by Edith Isaacs in her book, "Essays on the Arts of the Theatre." These years the recognized Negro gift to drama of temperament rather than of tradition. Farce, buffoonery, and pathos encompassed folk comedy and tragedy until the early thirties of this century. The black experience from slavery on up to the present time embodies the substance of drama. An intensity of life, a volume of continually changing experiences, and refined emotions have constantly sought artistic expression.

Shortly before 1917, serious "problem" plays appeared. These plays, one of which is Thomas Dixon's "The Clansman," intensified racial differences and were detrimental to the theater. However, the year 1917 offered encouragement for the development of black theater. This year marked a renaissance for black theater as it did for all American drama. A number of Negro stock companies were organized stimulating theater presentation in larger Northern theaters. In Harlem the Lafayette Players were formed. The years after World War I displayed the playwright's ambitions to picture black honesty. Experimental theater groups provided avenues for these playwrights. Major black contributions to the American theater occurred around 1920. Charles Gilpin, a black actor, performed the lead in Eugene O'Neill's "The Emperor Jones." O'Neill emerged as the first dramatist to display the American theater's acceptance of blacks as subjects of serious dramatic treatment, and the theater's ability to do this.

The Federal Theater, established during depression days, gave blacks the first opportunity to participate fully in the theater, as actors, technicians, playwrights, directors and spectators. This theater further helped to provide serious professional training for black actors.

Out of this same period social-problem plays emerged, like Langston Hughes' "Mulatto," and DeBose Heyward's "Brass Ankles." James Know Mullen's "Never No More" and Frederick Schlick's "Blood Stream" attacked lynching and the brutal treatment of black and white convict labor, respectively. By the beginning of World War II, the idea of the Negro being a "natural-born actor" was gone. The changes occurring during the war diminished the traditional casting of the black in servant roles, and he began to be cast more as an individual.

The number of plays on Broadway between 1945 and 1955 in which black themes and situations were played by black actors was small. Few of the plays were concerned with middle-class blacks. Philip Yordan's "Anna Lucasta" was important in its demonstration that audiences could be interested in a play about blacks facing problems that did not stem from racial issues.

Until quite recently American plays have disparaged the black more often than raised him to eminence. Hereafter the theater and other dramatic media may turn out to be the subtlest and most powerful influence in dignifying the Black American.

During the period 1950-1970, the dramas written by blacks and for blacks outnumber the total number of such plays during the first half of the twentieth century. One type of play during this time, termed Samuel Hays the Drama of Accusation. Most plays, except the "folk drama" written during the first half of the century, accuse the white American of hypocrisy. Many plays since 1950 are a continuation of this theme. Plays that accuse white liberals are represented by Lofton Mitchell's "Land Beyond the River" (1957) and James Baldwin's "Blues for Mr. Charlie" (1964). In both plays, blacks place their struggle for equality on the white liberal, who often adds to their disillusionment.

The Drama of Accusation is extended in the plays of Imamu Amiri Baraka (LeRoi Jones). Baraka accuses the blacks themselves for remaining victims. His early plays concern the causes of the Afro-American's inability to break out of this victimized role. Baraka strives to "show victims so that their brothers in the audience will be better able to understand that they are brothers of victims if they are blood brothers." His plays appeal to the black conscience, not the white. This approach was a first for the Drama of Accusation. Before Baraka's ideas this type of drama focused on the black community's goal to merge with the established society, even though the characters did accuse and threaten. Baraka's characters are given two alternatives: either to cooperate or break free. His plays reveal the outcome of both options.

A second category in black drama is termed the Drama of Self Celebration, originally called the "folk drama." This area of plays draws upon the experiences and the style of Afro-Americans. A leading dramatist in this group is Ed Bullins. His plays deal with the Afro-American's search for love and security. "The Duplex" written in 1969 thematically concerns unrequited love. Divided into four movements the core of the play concerns the tenants of the duplex doing "what they have to" because they know what or who they want is "beyond their immediate grasp." Langston Hughes' "Tambourines to Glory" written in 1963 also deals with this theme of "beyond the grasp."

A third type of black drama, Cultural Nationalist Drama, strives to add to the development of black culture by giving identity and direction to the black people. Imamu AMIRI Baraka is a major contributor to this movement. It represents one outgrowth of his extension of the Drama of Accusation. His 1965 play "A Black Mass" deals with mythology, one aspect of Cultural Nationalism. The play centers around the creation by scientists of the first "White Beast." Baraka displays the qualities and consequences of pure scientific knowledge devoid of a spiritual facet.

Another type of drama in this category of Cultural Nationalism is the history of the black people. Baraka uses history in "The Slave Ship" by displaying the Afro-American's experience from slavery to equality. In the 1970's very little Drama of Accusation is being written with an increase in Cultural Nationalist Drama. The drama is being produced again in local theaters instead of on Broadway, striving to give insight into the skills and attitudes needed by black people in their survival in America.

The goals of the Black artist are essentially the same as those sought by those in the past century: to be judged on talent, to cast off stereotypes, and to demand and assert his own humanity.

At the height of the Harlem Renaissance Langston Hughes echoed this same belief when he said, "We young Negro artists who are creating now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it does not matter...if colored people are pleased we are glad. If they are not, their displeasure does not matter either. We build our temples for tomorrow."

## Black films

By CLAUDIA MYERS

Black film history in America did not suddenly begin with such movies as "Shaft" or "Superfly." Although there is an increasing awareness today of the role of black film actors and black movies in modern society, little attention is given to the important part black films have had in the movie industry's cultural heritage.

Donald Bogle states in his book "An Interpretive History of Blacks in American History" that a new dimension was added to American movies in 1903 when Edwin Porter, a mechanic turned film director, casted the American movies' first black character in the 12-minute motion picture "Uncle Tom's Cabin."

Actually, the role of Uncle Tom was played by a white actor in blackface. This use of a black character in the movie industry marked the beginning of what was to become an integral part of American motion pictures, however.

The era of black movie stars began inauspiciously in 1914 when the black comedian Bert Williams made his motion picture debut in the film "Darktown Jubilee."

"Darktown Jubilee" was the first attempt of an independent film company to star a black actor in a movie. In 1914, however, white audiences refused to accept a black in a leading role and the movie closed amid race riots.

Another movie to have an important effect upon black in the early days was D.W. Griffith's classic "Birth of a Nation." Made in 1915, the three-hour long movie advanced the film industry with its technical innovations, yet it threatened to set back the black man's cause as it advanced film techniques.

The movie, based on the novel "The Clansman," told the story of the idyllic Southern life before the Civil War. Slaves were pictured as happy, contented and well-cared for. The film showed how the Ku Klux Klan was "a necessary factor" in the South after the war when the slaves were free.

(Continued on next page)

# Black music

By JUDITH K. ALLEN

In a study of Negro music it is readily seen that there is a rhythmic relationship and melodic similarity between native African music and the Negro American folk song. As the Negro, first brought to the United States with the exploiters of Virginia in 1619, over 350 years ago, gradually became a product of American institutions in the making, and a new race was developed by a new environment and the fusion of Negro blood with that of the Indian native and white inhabitant, it is obvious that his folk music, brought with him from Africa, should have become a particular music absolutely his own.

The African was sufficiently advanced to invent musical instruments. As he was stripped of every form of birthright when brought to America, necessity forced him to fashion crude instruments from material at hand—trees, reeds, and bones. Added to clapping and patting, one form of rhythm grew from the performers beating an improvised drum in such a manner as to bring the beat and words simultaneously together. The rhythmic patterns, never simple, were made to suit the verbal expression.

At first it seemed that Americans had no place for black musicians in the scheme of things. But several ameliorating factors entered into the picture. First, black musicians had established the tradition of providing music for entertainment for their masters. Among themselves, the slaves sang their own folksongs—about their work, their places of abode, their loves, their frolics and jubilees, their religion, political events—whatever was closest to their hearts or minds. Early in the nineteenth century, some free black men began to establish themselves as professional musicians. It was no easy thing to do. European musicians were in form control of music making in America: They filled the important posts in theaters and churches; they gave the concerts and directed the musical institutions, which they, for the most part, had organized. There was a tremendous demand for other kinds of music from the steadily expanding and increasingly prosperous population which could afford to pay for the things it demanded. America wanted to hear band music, for example, and was sometimes willing to listen to the music of black bandsmen as long as the music was well played. America wanted music teachers, and in some places the color of man's skin was less important than his ability to impart instruction. America needed music to which it could dance—quadrilles, cotillions, jigs, and quicksteps—sentimental ballads to sing, lively tunes to whistle, and salon pieces to play on the "fortepianos." Finally, America was curious about the black concert artist, so recently removed from the bonds of slavery. The public often attended the concerts of black performers out of mere curiosity, but remained to acclaim the sound of a beautiful voice or the exhibition of extraordinary technique.

The effect of slavery had been to create distinct and separate communities of blacks within the larger white communities of the nation, and the emancipation of slaves did nothing to change this situation. Blacks lived, for the most part, in their own world and developed their own institutions and culture. Of particular relevance here is the fact that the black music maker developed a distinctive style of entertainment, fitted to his own personal needs and expressive of his own individuality. It was not intended to be heard or understood by whites. Rag music was one of the earliest manifestations of this distinctive music. The other was the blues.

It is noteworthy that from the time of its origin, rag music seems to have been associated primarily with the piano, but after freedom they displayed a marked predilection for keyboard instruments. Families purchased small organs for use in the home, often paying fifty cents down and fifty cents a week for a lifetime. In this regard Booker T. Washington recounts an illuminating experience in his autobiography, "Up From Slavery":

"I remember that one occasion when I went into one of these cabins (in the plantation districts of Alabama) for dinner, when I sat down to the table for a meal

with the four members of the family, I noticed that, while there were five of us at the table, there was but one fork for the five of us to use. Naturally there was an awkward pause on my part. In the opposite corner of the same cabin was an organ for which the people told me they were paying sixty dollars in monthly installments. One fork, and a sixty-dollar organ!

Washington was outraged, naturally, that the ex-slaves should be so impractical as to buy an organ when such a necessity as tableware was overlooked. Undoubtedly he was right in one respect; he was wrong in assuming that music was not a necessity to the ex-slaves. One of the ways they showed their independence was to purchase the musical instruments for which they had longed as slaves. If they could not play these instruments, then their children would learn to do so. And many of the black pioneering musicians actually did begin their childhood musical training with lessons on the home organ; among others, W. C. Handy, "Father of the Blues," and the ragtime pianist Eubie Blake.

The dividing line between the blues and some kinds of spirituals cannot always be sharply drawn. Many spirituals convey to listeners to same feeling of hopelessness and despair as do the blues. The spiritual is religious, however, rather than wordly and tends to be more generalized in its expression than specific, more figurative in its language than direct, and more expressive of group feelings than individual ones. Despite these differences it is nevertheless often difficult to distinguish between the two kinds of songs. Some songs have such vague implications that they are classified as "blues-spirituals."

Not all blues are sorrowful. Almost always there is a note of humor, and sometimes the blues singer audaciously challenges fate to mete out further blows. SURE, HE HAS LOST HIS JOB, AND HIS WOMAN HAS LEFT HIM, AND HE HAS THE BLUES, BUT HE WILL GO OUT THE NEXT MORNING TO LOOK FOR ANOTHER JOB, AND PERHAPS ANOTHER WOMAN WILL COME ALONG. Such a blues may have all of the jubilance of a shouting, foot-stomping spiritual.

The fusion of blues and ragtime with brass-band and syncopated dance music resulted in the music called jazz, a music developed in its own characteristics. The most salient features of jazz derive directly from the blues. Jazz is a vocally oriented music; its players replace the voice with their instruments, but try to recreate its singing style and blue notes by using scooping, sliding, whining, growling, and falsetto effects. Like the blues, jazz emphasizes individualism. The performer is at the same time the composer, shaping the music into style and form. A traditional melody or harmonic framework may serve as the takeoff point for improvisation, but it is the personality of the player and the way he improvises that produces the music. Like the blues tune, the pre-existent core of musical material used by jazz pieces derives from the repetition of the basic material.

Jazz was a new music created from the synthesis of certain elements in the style of its precursors. Its most striking feature was the exotic sound which was produced not only by the kinds of instruments used in the orchestra, but also from the manner in which these instruments were played. Little attention was paid to "correct" intonation or to obtaining exact pitches. Instead, the players glided freely from one tone to another and frequently fluctuated the pitches of sustained tones. Equally striking was the rhythmic intensity of the early jazz music, derived from a solid, driving, four-beats-to-the-measure rhythm coupled with syncopation. The sound of jazz was in the same tradition as the slaves' singing of spirituals, which to contemporary listeners produced an effect of "marvelous complication and variety" of sounds "sung in perfect time."

Today still we sing old spirituals. During the Black Revolution, the traditional song was "We Shall Overcome" "Oh, Freedom, "blowin in the Wind," and the Black National Anthem, "Lift Every Voice and Sing." May the black music live forever and then some and maybe someday black men and women would be counted among the foremost performers of the century and the black man's music would penetrate into obscure places of the world.

## films . . .

The movie drew protests from blacks throughout the nation, and the NAACP picketed the theater at the film's premiere in New York City. The public furor against the racism in the film only brought a token response from the movie industry that blacks should develop their own filmmakers.

While the mainstream of Hollywood filmmakers ridiculed and demeaned the black man, an underground movement gave rise to a group of independent black filmmakers who flourished in the late 1920s and 1930s. The all-Black American ghetto cinema began almost with the start of motion pictures themselves and continued up through the 1950s.

The real father of the movement was Emmet Scott, a secretary for Booker T. Washington. After the release of "A Birth of a Nation," a number of American blacks wanted to produce a short film portraying the accomplishments of Black Americans.

Scott utilized this desire to obtain the aid of the black middle class to furnish him with capital for a short film entitled "Lincoln's Dream." ScriptWriter Elaine Stern enlarged the short film into a feature picture. The script was submitted to Universal Studios, but rejected. Finally, the film was shot in Chicago and Florida where the company ran into dire financial troubles. Scott was forced to seek aid from white backers, who altered the film's theme and sentiment. In 1918 the film opened at Chicago's Blackstone Theater with the new title "Birth of a Race." The film was unsuccessful, but it paved the way for following black movies.

The first of the black company pioneers to pick up where Scott had left off was the Lincoln Motion Picture Company. The Lincoln Motion Picture Corporation made movies for black audiences until the early 1920s. The organization produced ten films, each no longer than three reels.

The Reel Motion Picture Corporation, headed by Robert Levy, came into existence after World War I. "The Call of His People," an early film project, was

made in Irvington-on-the-Hudson, New York, at the estate of the black millionairess Leila Walker. The movie, based on the novel "The Man Who Would Be White," used a theme which was to be a favorite among the independent producers—the Negro light enough to pass for white.

Other Reel films included "The Burden of Race," "The Jazz Hound," "Secret Sorrow," "Easy Money," and "Sport of the Gods." Reel was one of the first companies to make film versions of black classics. The Reel film company also introduced the first black movie star. Edna Norton was billed as the "colored Mary Pickford" and was described as a "teasing brown torrid dancer with the grace and ag abandon of her race."

Not to be outdone, the Chicago-based Ebony Film Corporation soon boasted of its "black Sherlock Holmes." The company specialized in a series of one-reel comedies, mostly parodies on popular white subjects.

The black film industry came up with many remarkable achievements that survive today. A host of black writers, directors, producers and technicians gained valuable experience from working on these films.

The films offered employment for a great number of actors. Paul Robeson started his movie career in a film directed by the most successful of the black movie directors, Oscar Micheaux. In a span of 30 years, Micheaux produced 34 black films.

The only remaining recorded performance of the legendary black stage-actor Charles Gilpin is in an independently produced black film. During the late 1930s and early 1940s the independently films offered exposure to such stars as Lena Horne, Eddie Anderson, Spencer Williams, Nina Mae McKinney and Moms Mabley.

For the black actor in American movies, no decade was quite as important as (Continued on page 14)

Are you aware than in...

1831—Garrison began publication of "Liberator," leading organ of abolitionist activity. Nat Turner and the slaves of Southampton County, Virginia, revolted. First convention of Black Americans was held in Philadelphia.

1838—Mob in Philadelphia destroyed Lundy's Pennsylvania Hall because of anti-slavery meetings held there. Underground railroad organized.

1842—Supreme Court ruled that the owner of a fugitive slave may recover him under the Fugitive Slave Act of 1793.

1845—Frederick Douglass published first edition of his narrative.

1857—Dred Scott decision; Supreme Court rules a Black American cannot bring suit in a federal court.

1863—Emancipation Proclamation abolishes slavery in "states at war with U.S."

1866—Fisk University founded. Ku Klux Klan formed in Pulaski, Tennessee. Civil Rights Act guarantees citizenship.

1867—Howard University chartered in Washington, D.C.

1869—San Francisco Street riots against Chinese laborers. Fifteen Chinese laborers lynched in Los Angeles.

1881—Booker T. Washington opens Tuskegee Institute.

1883—Supreme Court upholds Tennessee Jim Crow laws which sanction separate public facilities. This nullifies Civil Rights Act passed by Congress.

1893—Paul Dunbar "Oak and Ivy."

1894—Congress repealed Civil Rights Act of 1866.

1896—Case of Plessy v. Ferguson argued before the Supreme Court; that Southern segregation practice (Jim Crow) conflicted with the 13th and 14th amendments was denied by the Court which defended its decision by articulating the "separate but equal" doctrine.

1900—National Negro Business League founded to promote business enterprise.

1906—Race riots broke out in Springfield, Ohio; Atlanta, Georgia; Brownsville, Texas.

1909—Admiral Peary, with the Black-American explorer Mat Henson, planted the U.S. flag at the North Pole. The NAACP was formed.

1915—Ku Klux Klan revived in Stone Mountain, Georgia.

1917—Great Migration of Southern Blacks to northern industrial centers. U.S. enters World War I; Black Americans inducted into military service encounter discrimination; allowed to serve as menials in Navy and rejected by the Air Force.

1919—Ku Klux Klan reactivated; over 200 appearances in 27 states; 70 Black Americans lynched, among them returning soldiers still in uniform.

1921—Harlem Renaissance begins in response to renewed interest in Black American culture. First Black American band plays on Broadway.

1927—James Weldon Johnson's God's Trombones.

1930—Wali Farad founds Black Muslims in Detroit.

1934—Elijah Muhammed takes leadership of the Black Muslims, establishing headquarters in Chicago.

1935—Harlem race riots. Gershwin's "Porgy and Bess."

1940—Richard D. Wright, "Native Son."

1944—Hitler decrees the death of all European Jewry.

1945—Japanese surrender shortly after Hiroshima and Nagasaki are atom-bombed.

1948—Dr. Ralph Bunche sent to Palestine as a member of United Nations Commission to mediate Israel-Arab dispute.

1953—James Baldwin, "Go Tell It on the Mountain."

1954—Supreme Court decision outlawed segregation in all public schools.

1956—Black Americans in Montgomery, Alabama, boycott bus lines.

1957—Congress passed Civil Rights Act, creates Civil Rights Commission. Federal troops sent to Little Rock, Ark., to quell rioting over school integration.

1962—President Kennedy signs order prohibiting discrimination in federally-assisted housing.

1963—Black and white liberals organize march on Washington demanding jobs and equality for Black-Americans. President Kennedy assassinated later that year.

1964—Martin Luther King, Jr., receives the Nobel Peace Prize.

1965—Watts riots mark new approach to Black Liberation. Malcolm X assassinated.

1967—Rioting in Detroit.

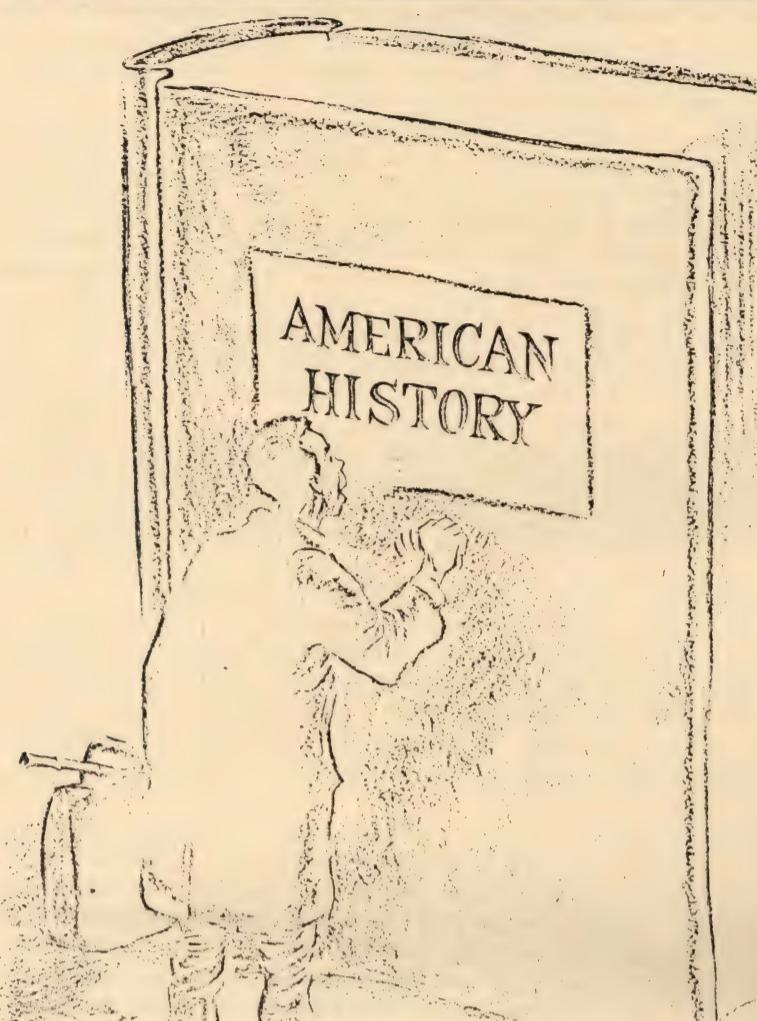
1968—Martin Luther King, Jr., assassinated. Robert F. Kennedy assassinated.

## • • • Some inventors

The elevator was invented by a Black American (A. Miles, 1887) as was the fountain pen (W.B. Purvis, 1890). A Negro invented the overshoe (A.L. Rickman, 1898) and the horseshoe (J. Ricks, 1886).

It was a Black American who invented the electric railway trolley (E.R. Robinson, 1893), the lawn sprinkler (J.W. Smith, 1897), the refrigerator (J. Standard, 1891), and the mop (T.W. Stewart, 1893).

Blacks have invented or perfected such things in daily lives as amusement apparatus, galvanic batteries, railway telegraphy, the steam boiler furnace, lemon squeezers, bait holders, corn husking machines, waste traps, water closets, potato diggers, bailing presses, and a host of other items, far too numerous to mention.



'OPEN UP, MAN—I PUT IN 300 YEARS HELPING WRITE IT'

## A few names

Are you aware of these Black Americans?

**CRISPUS ATTUCKS**—First person killed in Boston Massacre, March 5, 1770; generally recognized as first martyr of the American Revolution. A statue in Boston Commons honors him.

**JOHN JAMES AUDUBON**—Artist, ornithologist; Audubon Society was named after him.

**WILLIAM EDWARD BURGHARDT BU BOIS**—One of the greatest Negro scholars and leaders; first Negro to receive a Ph.D. from Harvard University; author of many books. Leader of the Niagara Movement; one of the founders of the NAACP; founder of Pan-African movement; professor; leader in many civil rights and peace movements. Moved to Ghana to supervise Encyclopedia Africana. Listed in first Who's Who published in U.S. Died on eve of the March on Washington, 1963.

**JEAN BAPTISTE POINTE DU SABLE**—French-speaking Negro, considered founder of Chicago.

**DR. DANIEL HALE WILLIAMS**—Performed the world's first successful heart operation at Provident Hospital, Chicago, July 9, 1893.

**DR. CHARLES R. DREW**—Developer of blood plasma.

**FRANK YERBY**—Popular, best-selling novelist, author of "The Foxes of Harrow," "The Vixens," "The Golden Hawk," "Pride's Castle," "A Woman Called Fancy," "The Saracen Blade."

## A personal inventory

Check off each statement below that is true for you now or has been within the last year. "True" means that you can recall a specific action or event that is evidence of your commitment to combat racism in the way suggested.

— 1. I have aggressively sought out more information in an effort to enhance my own awareness and understanding of racism (talking with others, reading, listening).

— 2. I have spent time recently in looking at my own attitudes and behavior as they contribute to or combat racism around me.

— 3. I have re-evaluated my use of terms or phrases that may be perceived as degrading or hurtful to others.

— 4. I have openly disagreed with a racist comment, joke, or action by someone around me.

— 5. I have become increasingly aware of racist TV programs, advertising and news broadcasts, and I have complained to those responsible.

— 6. I have realized that white Americans are trapped by their own schools, home, media, government, etc., even when they may choose not to be racists.

— 7. I have taken steps to implement discussions with friends, colleagues, social clubs, or church groups aimed at understanding racism.

— 8. I am concerned with school curricula in terms of their treatment of the issue of racism (also textbooks, assemblies, faculty, staff, administration).

— 9. I have contributed time and/or money to an agency, fund, or program that actively confronts the problems of racism.

— 10. I have become seriously dissatisfied with my own level of activity in combatting racism.

# In Joplin

**Editor's note:** Difficulties arise when researching material on black history in the local area, even for such a brief history as contained in this article. The only history material available has been written by white authors, and many of these books contain open prejudice. As a result, many statistics, as well as "facts," are contradictory. Some of the information in this article was based on interviews with Miss Thelma Meeks and Mr. and Mrs. Walter Echols.

Lynching, segregation, and hardships marked the early history of the blacks in Joplin.

White settlers began moving into the local area around the year 1873 bringing with them their black slaves. One such settler was Judge John Cox, who owned a young black slave named Peter. Whenever he was allowed, the young slave would fish at Turkey Creek or the Joplin Creek. On one such occasion, Pete discovered a large chunk of lead while digging for fish bait on Joplin Creek. The young man took the specimen back to Judge Cox. After finding large deposits in the area, Cox went to Springfield where he entered the entire section under his name.

The discovery of lead in the Joplin area drew miners and settlers into this section. As the population in the area increased and the black population grew, the land on which blacks were allowed to live became very defined. The area north of Broadway, which was called East Town, as the primary place where blacks could purchase homes.

A school used specifically for black students was maintained, during the early years, in a rented building, with one teacher supervising all the grades. Black residents later maintained a union school, with each family bearing a proportionate share of the necessary expenses. Around 1900, Lincoln school was built for black students on Fourth street and Pennsylvania Avenue. The school was a two room brick building, which only served eight grades. Three teachers were employed with one supervising the first three grades, one teaching grades four through six and one teaching the remaining grades. In 1902, Charles Brooks was hired as superintendent. No figures are available to determine the enrollment of students during this time.

In 1910, a new Lincoln school was built on East Seventh street. The new school still served only eight grades and had an enrollment, in 1911, of 162 students. Parents who wanted their children to finish school would send them to Jefferson City. The situation remained this way into the 1930's, when a high school was established. Although only the basics were taught at the high school, there was an active athletic department.

The integration of the Joplin school system, after the Supreme Court decision of 1954, occurred very easily. Integration began with the twelfth grade and gradually worked downward to the other grades, with the teachers at the Lincoln school also integrated into the school system.

With an increasing black population, the need for established churches became apparent. Few churches welcomed black congregation members, so in May, 1872, the African Methodists established a church in Joplin, with the Reverend John Dorsey as pastor. The church did not have an official building during the 1870's, and the meetings were held at the houses of the members. In 1881, the congregation purchased the old Methodist church at Fourth and Kentucky. Thomas Connor later donated \$5,000 each to three Negro churches, two of which were destroyed by a cyclone in 1903.

During the early history of Joplin, members of the black community were only allowed in Shifferdecker park on August fourth to celebrate the date of the Emancipation Proclamation. To remedy this situation, Paul Ewart donated land for the use of the black population as a park. Such facilities as a swimming pool, tennis court, ball ground, and pavillion were added to the park. Newberger House was constructed in the 1940's to be used as a day-care center. The building was named after Gabe Newberger who also donated land to Ewart Park.

One of the least publicized events of black history in Joplin involves the lynching of a murder suspect.

In 1903, Policeman Theo Leslie was killed by a black man named Tom Gilyard. The suspected murderer was apprehended two days later by Lee Fullerton and M. R. Bullock near Castle Rock. The Negro had been shot in the leg by Leslie and was carrying a gun. Fullerton and Bullock disarmed the man and took him to the Joplin jail.

The town was in an uproar over the murder, and men broke into the jail and pulled Gilyard into the streets. He was taken to the southwest corner of Second and Wall and hanged to a telephone pole, after being beaten.

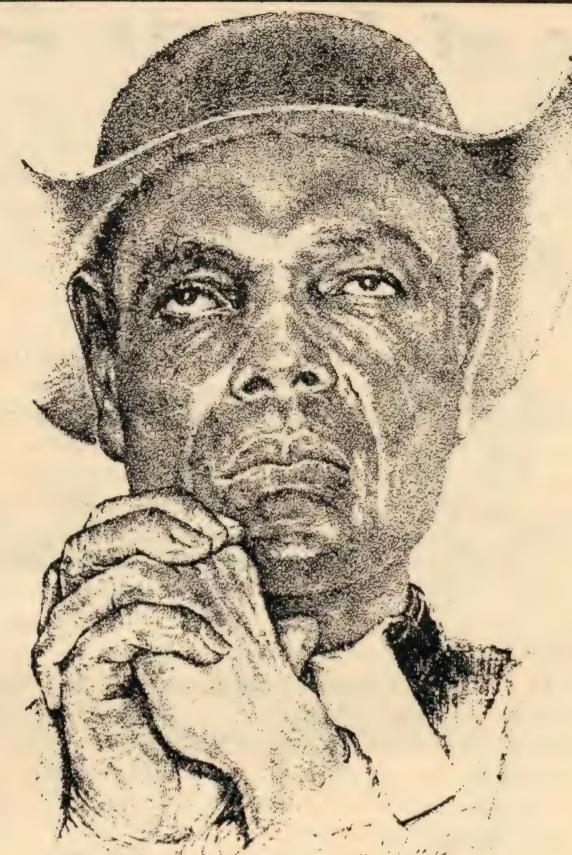
That night a crowd of people gathered and raided the black community, destroying property and driving the Negroes from their homes. The next day Mayor John Trigg organized a posse of 1,000 men to protect the Negroes and prevent further violence.

This is the only recorded incidence of a black man being lynched in Joplin.

Accurate statistics on the population figures of blacks in Joplin history are, at the least, sketchy. The recorded population of black youths between the ages of six and twenty in 1882 was seventy-nine. Of this total, nine males and ten females lived in East Joplin and 28 males and 32 females lived in West Joplin. No statistics are available as to the population of black under six years of age and over twenty. In 1913, there were 124 blacks between the ages of six and 20 living in Joplin, and in 1960 the Negro population, with no age limitations, was 868.

After World War II the Negro Community Service Center opened in Joplin. The Center provided a meeting place for black citizens, and would often show movies or hold dances. Such a place had been needed, especially during the war, for black soldiers who returned from the war, or who came home on leave, found they were prohibited from entering restaurants or bars.

Such elements of discrimination did not suddenly disappear from the Joplin area. Discrimination changed mainly because it was enforced. Union membership for Negroes was opened only a short time ago, as the percentage of black workers in Joplin increased.



John Stewart

John Stewart founded the first Methodist mission in America. In 1816 he settled near Upper Sandusky, Ohio, to bring Christianity to the Wyandot Indians.

Stewart was born in Powhatan County, Virginia, probably in the last decade of the 18th century. Receiving little education, he worked as a dyer in his early years.

On a journey to join his parents in Tennessee, Stewart was robbed and, in a fit of despondency, he settled in Marietta, Ohio, and downed his sorrows in drink.

After repeated efforts to quit drinking, Stewart was converted to Methodism at a prayer meeting and became a fervent Christian. While praying in the fields one day, he heard a voice telling him to "declare my counsel." Moved by the experience, Stewart gathered his belongings and traveled to the Northwest.

In October, 1816, Stewart arrived in the territory of the Wyandots. Slowly he gained the trust and respect of the Indians and converted many of them to Christianity.

In 1960 the Methodist General Conference designated the Wynadot Mission he founded as Methodist Shrine. His grave is on the mission grounds.



When Cmdr. Robert E. Peary was within 33 miles of the top of the world, he allowed only five men to accompany him the remaining distance. With him were four eskimos and Matthew A. Henson.

Henson was born in Charles County, Maryland in 1866. Raised on a farm, he ran off to sea at the age of 13. Upon leaving the sea, he wound up working in a men's store in Washington. It was there that he met Peary and soon he joined the explorer on a trip to Nicaragua. Later Peary signed him on the polar expeditions.

Peary won worldwide acclaim as the discoverer of the North Pole. His white assistants were awarded medals. It took the world 40 years to recognize Henson.

In 1945, Congress awarded him a Silver Medal and a citation for "outstanding service" to the government. Three years later, the Chicago Geographical Society gave him a gold medal bearing the inscription: "I can't get along without him—Peary."

Although Henson was eventually accorded full credit for his role in the success of the Peary expedition, he never lived to see it. He died in 1955.

Thursday, March 28, 1974

By GREG STILL

Past history, we the "Black Communities of the United States," are very aware of, both for and against us. The harassment and exploitations of the black man are evident also. But what I wish to talk to you about now concerns a statement "to forgive, you have to forget," a statement which down through history has been swallowed so many times by the black man and no sympathy is given. Not that it is sympathy we seek, but a proven fact is hard to overlook; that fact is: people seem to forget we have done the "to forgive, you have to forget" bit too many times now. But, nevertheless, the faint statement is still a part of the black man's conquest for peace and unity. So I speak for those who feel that time is on our side and the day is about to arrive when man will realize the righteous potential he has and can use if used in the right manner. It may be in a sympathetic manner in which I present my words, but they are also words of anxiety:

"Shamefully and pitifully scorned since the day of our ancestors, we, 'the Black Race of Anxiety,' have hung tight through the wounds and pain of torment and slavery of the pouring rains. But still we are a part of the closed community of the so-called un-closed environment in which there is no escape, except for the black man to turn away from his own inheritance of which he was born."

Running, gaming, playing, and taking that which is left for us to have to earn a dime, we hustle at every opportunity we get because tomorrow there may not be another one. But for us, "The Black Race of Anxiety," all that is left are scraps. Yet we push on, hoping for better days to come.

Oh, there are times you say, "Look at the great black heroes who have done so much for you, and what do you do in return?" This never fails to be said as well as, "Ain't that enough?" We, "the Black Race of Anxiety," accept the fact that there were great black heroes (more than you may know) and the fact that there were great black heroes cannot be denied by neither you nor I. Here now are the forefathers of our times, seeking recognition for things that may come. What do you do in return? That is the real question of concern. (Can you give us what we deserve as we extend our hands of faith in times of crisis to unite what was once a great and dominant figure in the world and can still be again?) Can you involve yourself in a commencement dedicated to the supremacy of togetherness once started by your fore-fathers as well as our fore-fathers with greater concern? These are the question marks of which we, "the Black Race of Anxiety," feel to be of concern.

And, as we try to enrich ourselves with the awareness of our blackness and inheritance, will you appreciate and participate and not be sustained by the thought that all we think of is "black this" and "black that," or will you neglect the fact that we, "the Black Race of Anxiety," are black and want to be so much a part of the feelings felt and expressed by the great black heroes when they were alive?

We, "the Black Race of Anxiety," say to you, "Take time out and concern yourselves for a moment or two and try to see if you can feel what we, 'the Black Race of Anxiety,' feel and wish to be a part of once again.

## education . . .

(Continued from page 8)

In closing I would first like to summarize the problem, then give the consequences we face in not recognizing the problem and finally offer solutions to the problem.

First of all, children enter school with habits and attitudes that may easily interfere with many of the traditional modes of teaching. They probably haven't learned to pay attention, are distracted easily and are often their own sources of stimulation. Further, they have had few opportunities to learn the relationship of effort to achievement. What this means in terms of the classroom is that these children have not learned to see that learning has its own reward.

A second effect is that they enter school with an adverse judgment already made about them; namely, they are considered incapable of learning. Therefore, they are taught as if they cannot learn.

A third effect is that the cultural characteristics that are impoverishing communities are actually perpetuated and transmitted among children in school.

How widespread is the problem of wasted talent? One observer recently made the point that the U.S. has already wasted 14 generations of black talent. The point he is making is that the traditional condition of second class education makes it difficult for capacities to be developed.

Quantitatively, the range of wasted talent can be shown by statistics. For example, a recent study demonstrated that up to the second grade the reading ability of blacks and whites was about the same; but after the second grade a gap developed that consistently grew wider and wider. A second kind of statistics is the dropout rate in high school. In 1960, according to the census, only 22 per cent of the black population had finished high school. Another study indicates that 7 out of 10 black students drop out of college before graduation.

The research I have studied leads me to believe that the individual and group needs of the black student in educational institutions today are not being met. My study also leads me to make the following assumptions about the U.S. educational system:

1. Given the nature of the American society and its tradition, one must believe that the educational system is not equipped to educate black youth.
2. The educational system is designed to perpetuate the existing structures and is not willing to pursue its goal of "a search for truth."
3. The system fails to teach children how to gain and maintain a positive identity through self-worth and social responsibility.

In order to solve the educational problem that exists today we must begin to redefine specific roles that pertain to the present educational framework.

We must begin to deal with teacher, pupil and parental expectations of black students. If the teacher believes subconsciously that the student cannot learn, the student will not learn. If the student and the teacher are convinced that the student cannot learn, failure is almost guaranteed.

## racism . . .

(Continued from page 9)

Well, let's return our attention to the real story of racism. This would have to include the fate of millions of oppressed sharecroppers who left their misery in the South for a promise of something better in the North and West. A promise of social progress and work made possible by the industrialized society. However, this advanced society had no use for the manual labor of the great majority of blacks. The revolutionary situation of Black Americans is a reaction to numerous related institutions on the national society. Some, such as police brutality and inferior educational opportunities that follow from poverty and white bigotry, operate directly against black people. All these oppressed forces have together forced Black Americans into their despair, rage and rebellion. These feelings point again to a term I have previously used in this paper — dehumanization. This term is a twofold process involving the idea of another living person as being less than a person and the action upon that person resulting in a dehumanizing conception of himself. Both race prejudice and poverty have followed from slavery and industrialized capitalism, and to that degree whereby black people have been ever more dehumanized in the eyes of their white fellow citizens.

What White Americans have never fully understood—but what the black man can never forget—is that the white society is deeply implicated in the ghetto. White institutions created it, white institutions maintain it and white society condones it. — National Advisory Commission on Civil Disorders

In concluding, I would like to add a few comments. First of all, I feel that there is no black racial problem in America. The problem of race in America will only be solved when we pinpoint the real source, not the black man but the white man (In the process by which he was educated and expresses his feelings of racism) and in the structure of the white community (the power arrangements and uses of racism in the battle for prestige, status, and income). It was really intelligent for the white man to give the black man the name of his problem. I mean the white man created the race problem and that his fears and anxieties, including hate, doubt, suspicion and disgust, are the root of the problem. This results in a problem for himself and a problem for others. Because of these anxieties in the minds of whites, many, many whites are unable to understand that slums, family disorganization and poor education are not the causes of the racial problems, but the end product. The fear of failure, the fear of competition and the fear of losing status weigh heavily in the minds of white people and the result is aggressive feelings and frustrations being taken out in the form of race hatred. Remember that racism didn't just fall from the sky, and it wasn't spread by insects—no, racism in America was made by men and women, neighborhood by neighborhood, law by law and action by action.

I would also like to say that there are some things in life which are beyond price. No man can calculate their value and no nation or government can put a price tag on them. The lives of Medgar Evers, Dr. Martin Luther King, Jr., and all the other martyrs who have met their deaths in the struggle for human dignity over the centuries can never be restored. The children who were murdered, also, are lost forever and so are the families which have perished in the fires of the ghettos in the Northern cities. Nor can you pay a mother for her sorrow or a man for having lost the dignity of manhood; nobody can pay a child for being denied the joys of childhood; and nobody can make replacements for human suffering and grief. Although America is the richest nation in the history of the world, it is not rich enough to reimburse the black people for the centuries during which our forefathers worked in slavery and for the deprivations of a century of being classified and treated as a third-class citizen. I feel a nation which can afford \$20 billion to put a man on the moon can do as much to help black citizens stand on their own two feet right here on earth. This wouldn't be charity, just merely simple justice for people who are each day pulling themselves up by their shoelaces.

## film . . .

(Continued from page 11)

the 1930s. Films such as the Twentieth Century Fox production "Hearts in Dixie" and Metro-Goldwyn-Mayer's "Hallelujah" allowed audiences to see real black performers portraying themselves. The movie screens in the thirties were filled with talented black stars: Stepin Fetchit, Bill "Bojangles" Robinson, Mantan Moreland, Willie "Sleep 'n' Eat" Best, Eddie "Rochester" Anderson, Louise Beavers, Rex Ingram, Hi-Hat Hattie McDaniel, Clarence Muse, Butterfly McQueen, Louis ARMSTRONG, Fredi Washington and Paul Robeson.

The end of the all-black ghetto cinema was predictable with the rise of black themes in Hollywood movies after World War II. At this time a new social consciousness in the United States demanded a new depiction of the American black man. A genre known as "the problem picture" came into fashion. These movies dealt with racial discrimination and bigotry. In "Lost Boundaries," "Cabin in the Sky," "Pinky," and "Stormy Weather," blacks were no longer comic characters, but social symbols. The increased number of black Hollywood movies squeezed the black independent filmmakers out of the market.

Unlike the modern actor, black actors of the thirties rarely played strong characters. They could not shoot a white villain and have the audience cheer their action. Nor could they be real human beings, like the family in "Sounder." Seldom did a script give a black actor even a modicum of dignity. Instead, the actor had to rely on his own talents to portray a strong, memorable character.

# '3 Musketeers' opening locally

A recent release from 20th Century Fox, "The Three Musketeers" is to make its opening at the Eastgate Twin Theatre. It is based on the novel of the same name.

The version of the novel most people recall reading is actually a children's edition that cuts much of the original 700 page book. The movie is based upon the original.

There is an impressive cast list for the movie. Charlton Heston is the wily Cardinal Richelieu; Faye Dunaway is the treacherous Milady; Raquel Welch enacts Constance, and Oliver Reed, Richard Chamberlain and Frank Finlay are Athos, Aramis, and Porthos, the three musketeers.

Michael York is the dashing D'Artagnan; Christopher Lee is the evil Rochefort; Jean Pierre Cassel is King Louis XIII; Geraldine Chaplin is Anne of Austria; and Simon Ward is the Duke of Buckingham.

Unlike past retellings of the cloak and sword romance, each of the four heroes, D'Artagnan, Athos, Aramis and Porthos has a finely delineated personality, dress style, and manner of fighting. Athos is a charger who uses his cloak rolled about his arm for defense; Aramis favors both a sword and a parrying dagger, while Porthos uses anything and anyone at hand. D'Artagnan is the purest of the four, relying on his sword and the saving grace of his innocence.

Filming the new "Three Musketeers" involved a crew of more than 200 and a trans-

sportation corps of 90 vehicles. More than 55 locations were needed, 110 distinct sets, plus literally a "cast of thousands". Despite the enormous size of the production, the picture was conceived, written, financed and filmed in one year, with the shooting beginning on May 10, 1973, in the Cerralbo Museum in Madrid and continuing into September.

Because of the ferociousness of the fight scenes, there were a number of minor but aggravating accidents to the principals. Michael York as D'Artagnan had to constantly perform as a dervish daredevil, swinging and crashing through this and that. He nearly lost his left eye in one dueling incident, and gashed his leg in another. A sword pierced Oliver Reed's right wrist, and it became seriously infected. Frank Finlay was slammed in the face by a two-by-four in the laundry fight and was nearly severely singed during another bout.

Christopher Lee (Rochefort) sprained his left knee in a duel with Reed and wrenched his shoulder in a night fight with York. In the battle between the two ladies, (Raquel Welch and Faye Dunaway,) Raquel was thrown to the floor and sprained her wrist and elbow.

The film is directed on the concept of reality and it is faithful to the original novel by Alexander Dumas. What humor there is in the cloak and sword extravaganza comes from Dumas. It should prove to be one of the better films of 1974.



THE THREE MUSKETEERS, a Richard Lester film, stars Oliver Michael York, Richard Chamberlain, and Frank Finlay (left to right) as Athos, D'Artagnan, Aramis, and Porthos.

## 'Crime of M. Lange' next on Spiva series

"The Crime of Monsieur Lange", a film by Jean Renoir, and the documentary "Drifters", will be shown at 7:30 p.m. Tuesday, April 9 at the Fine Arts Building. This is the ninth program in the current film classics series co-sponsored by the Spiva Art Center and the Missouri State Council on the Arts.

Jean Renoir, son of the painter Auguste Renoir, is best known for "Grand Illusion" and "The Rules of the Game" made in the 1930's. "The Crime of Monsieur Lange", made in 1935, is regarded as one of his seemingly effortless yet most artful works. It tells the story of a small printing press whose head has disappeared with all the firm's capital. The employees band together, collect some money, and decide to go into business as publishers of the popular novelettes of their neighbor, Monsieur Lange.

When the news of their success reaches the dishonest proprietor, he returns and tries to take over again, with disastrous results. Realistic, yet light-of-hand in its exposure of corruption, poking fun at the world of "wildwest" adventure novelettes at the same time, "The Crime of Monsieur Lange" provides a diverting evening with a long-lost, authentic Renoir.

Andre Bazin, film author, has written "Social realism is an integral part of "The Crime of Monsieur Lange"; it is a means and not a goal. The characters are types but in contact with authentically described social reality—that is to say, a real



*The Crime of Monsieur Lange*

decor". Another film author, Peter Cowie, described the film as "A masterpiece of the French cinema, a beautifully constructed work that yet suggests that air of spontaneous creation that is a part of Renoir's greatness".

Also on the program is

"Drifters" the film that launched the documentary movement in England in 1929. Directed by John Grierson, it told simply and imaginatively the work of the Scottish Herring Fleet.

Admission is \$1.00 at the door for non-members of the film society or by season ticket.

## Betty Boop returning to colleges this fall

Betty Boop is coming back to college this fall. The revival of the cartoon flapper of the 30's is packaged by Ivy Films as the "Betty Boop Scandals of 1974." The nostalgic "Scandals" has played to record crowds in Greenwich Village and on college campuses across the country.

Created by Max Fleischer, the Betty Boop cartoons are "less syrupy" than the Walt Disney productions and, in tone with

contemporary standards, considerably more surrealistic.

A typical Fleischer cartoon begins with the artist at his drawing board. A cartoon character slyly creeps out of the inkwell and the animated portion of the cartoon begins. His antics finally completed, the character is driven back into the inkwell at the end of the cartoon. From this theme, Fleischer named his

(Continued on page 16)



MICHAEL YORK as D'Artagnan and Raquel Welch as Mme. Bonancieux pledge their love in this scene from "The Three Musketeers."

# Costley K's cut album, spread gospel's news

Two Missouri Southern students, Keith and Kevin Costley, journeyed with their sister Kandy last week to the Happy Goodman Studios in Madisonville, Ky., to record their second album as the Costley K's.

Kevin and Keith are 19-year-old sophomores at MSSC while Kandy is a 17-year-old senior at Webb City high school. The K's sing gospel music and have been appearing together since June 1972.

Their first album was recorded at the American Artists Studios

in Springfield. The album was entitled "Because He Lives". It included 11 songs and one piano solo by Kevin.

The second album is entitled "With love, The Costley K's". The album includes nine songs with one piano solo by Kevin. This album is scheduled for release in five to seven weeks.

The K's sing around three times a week at churches, fairs, or for organizations. The group operates on a free-will offering basis with a collection of donations taken at every performance.

## Masters' work featured at Spiva Center exhibit

Many students have been attracted to the Spiva Art Center photographic display of the Sistine Chapel ceiling exhibit now being shown at the Spiva Art Center.

The show features close-ups of the various figures which adorn the structure, which was completed by Michelangelo in 1512. More detail and brushwork can be seen at the exhibit than if the viewer were actually at the

Chapel, where the ceiling would be some 66 feet away.

The portraits average 41 inches x 75 inches and feature such scenes as the creation of Adam, the hands of Adam and God, and various cherubs and prophets. Covering the Creation to the Flood, the 80 photographs are designed to give every viewer a better understanding and appreciation of a great artist.

The group has appeared at the Joplin Centennial Singing held at Junge Stadium, and the Nickey Cruz Crusade held at Memorial Hall in Joplin. They have appeared with such well known personalities and groups as the Foggy River Boys, Miss America of 1968 Debra Barnes (Miles), Evelin Roberts, wife of Oral Roberts, president of Oral Roberts University, and the John Stalls family.

Keith commented on the group, "We know that the word gospel means good news and we are gospel singers desire to spread that good news to as many people as we can."

Keith and Kevin are twins and were born at Freeman Hospital, in Joplin, three minutes apart on July 27, 1954. Kandy was born on June 17, 1956 at Freeman Hospital.

They reside at 1328 W. Daugherty in Webb City with their parents, Mr. and Mrs. Ralph L. Costley. An older sister, Karen, is married and graduated from Missouri Southern in 1973.

Further information may be obtained through the Costley residence.



THE COSTLEY K'S, popular gospel trio, cut their second record album last week. The trio consists of Kandy (left), Kevin and Keith.

## Art professor values audience applause

By MICHAEL SADLER

"Artists are like actors; we need to have an audience and hear a little applause," mused Mr. Nathaniel Cole, associate professor of Art at MSSC.

"I like to exhibit my works; the general public immediately takes upon itself the right to comment and criticize, and it helps you to gain a continuing and objective evaluation of your ability."

Although Mr. Cole's specialty is painting, he has recently become interested in various crafts. One that particularly interests him at the present time is crocheting.

"I've been neglecting my painting for awhile to explore various crafts. I find crocheting particularly challenging. I don't know how these little old ladies can keep at it; it seems to me that you have to be a mathematician and an engineer to be able to understand what you're doing."

Interest in different weaving-based art crafts is spreading in Mr. Cole's art classes also. Students have turned in such articles as hook rugs, punch rugs, and patch-work stitchery for various art projects.

Mr. Cole has developed an innovative style of painting that is recognized in the area as his own unique style. It is a variation of cubism, which is a splitting of

patterns, such as can be found in Picasso's paintings.

This variation is a cross between prismatic, which uses diffused color planes, and synthetic, which treats planes in space as a flat surface, cubism. It is a pursuit of a painter's geometry, or an ordering of a systematic grid pattern into the picture.

The style is intended to lend and focus importance of a picture. For instance, one of Mr. Cole's works portrays three children on a haystack as viewed from a barn door, the focusing is designed to render a more regal appearance to the scene.

"I like particularly to paint Ozark or religion associated scenes," commented Mr. Cole. "I like the effect of modern painting techniques with the folksy tradition of rural scenes."

"And religion, particularly Protestant, has an abundance of room for expansion and interpretation open for anyone interested. You can get into a little trouble about interpretation, but I've found that theologians object less and are more tolerant than laymen. I think most people are willing to view an interpretation with an open mind."

Although he has always had an interest in art, Mr. Cole did not

get an opportunity to explore the field until he returned to school on the GI Bill. His original intention was in the area of fashion design, but he found that a rather technical field with little chance for expression.

Commercial art was an ambition for a while, but Mr. Cole was soon involved in the fine arts, and from there he became interested in art education. Mr. Cole studied at the Kansas City Art Institute.

"One thing that the Institute and MSSC share is the varied age group," said Mr. Cole. "I like that, I like the interchange of ideas that takes place in such a situation."

"Since the Institute was a professional school, I was free to pursue my major interest to a greater degree than students can here, but a general education background is very important to an artist."

"To have good creative thinking," Mr. Cole continued, "you have to have good subject content at your disposal."

"When I want to relax I enjoy gardening," said Mr. Cole. "I don't have a green thumb or anything, and I can't even understand garden handbooks, but I enjoy trying to find the right places for different plants."

"My wife sometimes gets a

little mad at me because she doesn't think I ever leave a flower anywhere for very long, but I think she enjoys it as much as I do."

"I'm not a nervous type of person, but I can't stand inactivity. I think artists have an advantage over laymen there; after retirement we can always keep busy whereas some people feel rather lost."

Future plans for Mr. Cole hold several possibilities. He plans to continue teaching until retirement or until he feels he

could make enough by painting. He is also considering the possibility of opening a small art and crafts shop which he and his wife could run.

"From my craft show experience, I think running an art and craft shop would be very enjoyable. One of the funniest things that is always happening at shows is that people will be impressed with something you made and they'll ask you how you did it. Then they'll go home with the intention of doing it themselves, but usually they come back and buy yours later on."

## Betty Boop returns

(Continued from page 15)  
studio Out of the Inkwell, Inc.

In contrast to Disney, Fleischer believed, "If it can be done in real life, it's not animation." His first cartoon dates to 1917. Fleischer died last year at the age of 89.

He is also the animator of the "popeye" cartoon series and television's Rudolph the Red-Nosed Reindeer."

Betty Boop is said to be based on an actual torch singer of the 20's, Helen Kane. She was known as the "boopa a doop girl" from her habit of filling in lyrics with some version of "boop boopa doop" and other nonsense syllables.

She lost a suit against Fleischer in 1932 for presenting her in an unflattering manner.

A typical excerpt from one of the cartoons, as described in the Rolling Stone magazine, has a forlorn-looking Betty Boop staring at a bowl of cooked cereal. Her father repeatedly screams at her, "Vhy dun't you eat?" until his head turns into a phonograph. A potted flower on the table begs, "C'mon, Betty, take a bite—watch me!" and withers away when he does so.

Besides the Betty Boop cartoons, the "Scandals" also consists of two Screen Songs, in which the audience sings along



**FOOSBALL WIZARDS** — Steve (Flash) Keller, left, and Tom Hubbard journeyed to Olathe, Kan. Wednesday, March 13 and captured first place in the Foosball qualifying competition held at "The Pub". Over 20 teams were competing in the single elimination contest. Tom and Steve were awarded t-shirts and will be in the semi-finals on April 17 at "The Pub". (Photograph by Donna Lonchar)

## Cowger praises Boden, and growth of soccer

By KEITH R. COSTLEY

"The great thing about soccer is that anyone can play." Those were the words of Larry Cowger, a former soccer athlete who was a member of the soccer program here at Missouri Southern State College a year and a half ago.

Cowger participated on the first soccer squad ever formed at Southern in the fall of 1972. "It doesn't matter if an individual is 7-0 or 5-2 in height, or weighs 300, 200, or even 100 pounds. If you got the desire to play, you can play." Cowger added, "The sport of soccer is growing quite well in the United States. It will be very popular to watch someday."

Cowger mentioned during the 15-minute interview that, "I had a couple of memorable moments which I shall never forget." He gets a kick and a huge chuckle when he speaks of one happening. "It was during the first game I ever played. I got into a fight."

Cowger speaks of Southern's first game in history when the Lions entertained Rockhurst on MSSC battlegrounds. "One Rockhurst

player kicked and bruised me all during the game. Near the end of the game he finally tore my uniform and that was all I could take." Cowger made one mistake though. He started the fight a few feet from the Rockhurst bench. Larry had to fight like heavyweights George Foreman, Joe Frazier, Ken Norton, Muhammed Ali and Jerry Quarry combined to get out of the unexpected jam.

Head Southern soccer coach Harold Boden awards a "top banana" and "top chiquita" award during the next practice session after each game. The "top banana" award is given to the most valuable player in the preceding game and the coveted award of "chiquita" is given to the "booby of the game." Cowger took top honors following the Rockhurst game as top chiquita.

Cowger has a great deal of success for soccer head coach Harold Boden. Cowger said that "Boden is an exceptional coach who has a lot of patience for players who do not know the

game...He's absolutely fantastic."

Cowger also said worth mentioning that soccer in his first year was completely donated in support by funds of the Student Senate. "The Student Senate donated generously \$600.00 to get us started." From there on in the soccer squad has traveled to games in cars. Cowger feels that in order for Southern to have a good soccer team, "the school must have scholarships, assist from the athletic funds of MSSC, and definitely student and alumni support."

"I wasn't what you would call a good soccer player but I learned a lot from it from competing with other schools. It is physically good and it gives you a chance to compete in the competitive spirit." Cowger encourages all interested persons to try this sport and concluded in saying, "Our first year a lot of teams we played considered us a physical team. We didn't score a lot of goals but we sure did rough them up."

At another time of recall, Cowger speaks of when he booted a 65-yard field goal for an unusual score. The odd thing about the score was "the goalie got the assist, and goalies rarely get assists." You would have to know the rules of soccer to understand what he is talking about. But, to give you an idea on how odd the boot and assist by the goalie really was, it would be like kicking a 79-yard miracle field goal in football or familiar to sinking a blind 100-foot hook shot with your eyes closed.

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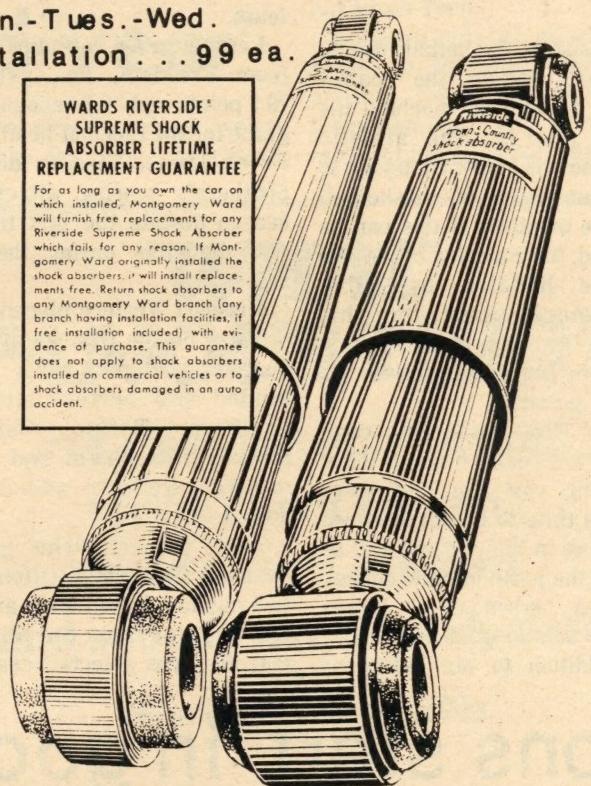
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Joplin, Mo.

# Ellis named to fill vacancy

Ron Ellis will take over duties of assistant basketball coach effective July 1. The vacancy was created when R. C. Shipley was promoted to head basketball coach to replace Frank Davis who resigned.

Ellis, the current head basketball coach at Webb City high school, will honor his current contract until the end of this school term. He coached Webb City to a 24-3 record and a fourth place finish in the state tournament in the 1972-73 season, and this year's squad ended with an 18-6 long.

Head coach Shipley stated, "Coach Ellis has had an outstanding coaching career in high school and he knows many of the area players and is well liked by them. This should help us in the area of recruiting."

When he joins the MSSC faculty in July, Ellis will take over Shipley's classes with Shipley moving in to teach Davis's classes.

As assistant basketball coach, Ellis will handle the team's defense as well as coaching the team's guards. The athletic department is currently trying to get a junior varsity basketball schedule together. If this can be achieved, the coaching of the JVs will be handled by Ellis. Preliminary plans for this schedule call for a 10-12 game slate to be played as early in the year as possible.

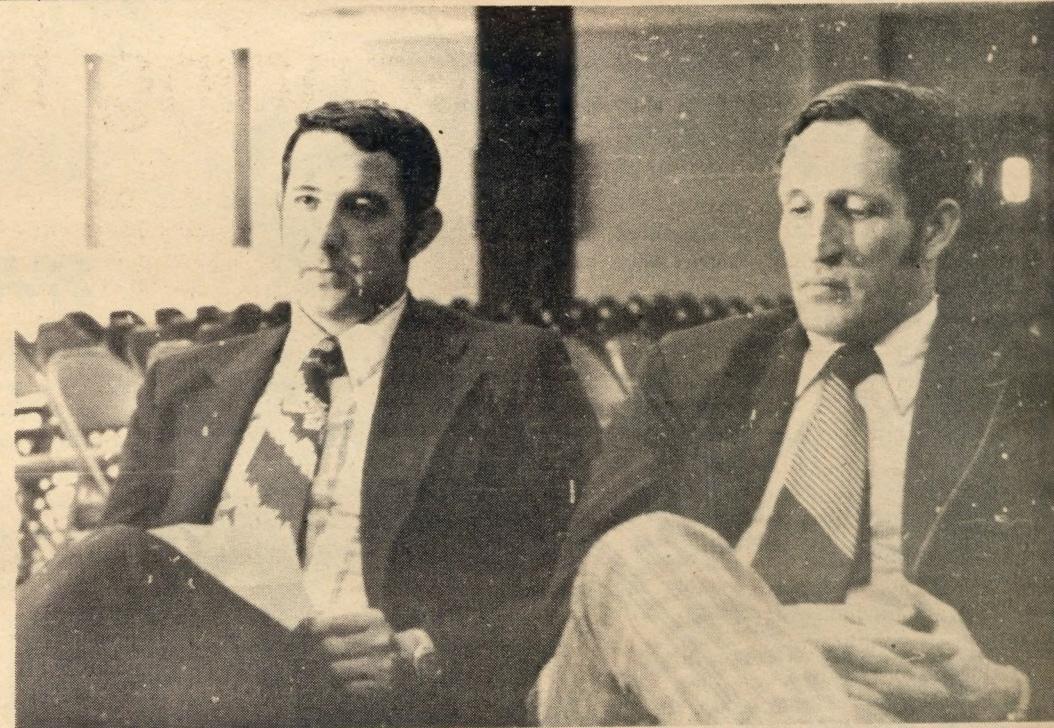
Coach Ellis made this comment: "It's really hard to leave something you like, but there comes a time to decide between remaining in high school ball or making the jump into the college ranks. A person never knows what he can do until he tries."

In addition to his duties as

assistant coach, Ellis will take over the driver's education program of the Teacher's education department and he will become head track coach.

Coach Ellis currently resides at 1616 Washington Terrace in Webb City with his wife Marjorie and their three children, Kirk, 15, Kelli, 12, and Krystal, 10.

He received an associate arts degree in physical education at Joplin Junior College in 1959, his bachelor of science degree at Kansas State College of Pittsburg in 1961 and his masters from KSCP in 1971.



ELLIS

SHIPLEY

## 'Ro' named to All-District team

By KEITH R. COSTLEY

Cicero Lassiter has been named to the 1973-74 NAIA District 16 all-district basketball team.

Lassiter, a 6-6 cat-quick senior from Freedom, Pa., averaged 19.9 points and 12.8 rebounds per game for the Lions of head coach Frank Davis. Lassiter directed Southern's scoring attack this season despite the fact that he was ineligible during the first semester.

Missouri Western placed three athletes on the first team while Southwest Baptist and Drury landed two berths. Missouri Southern, Tarkio, Culver-Stockton, Rockhurst and Westminster College added one apiece.

Gary Filbert, who guided Missouri Western's Griffons to a 22-5 regular season slate and the top ranking for the district playoffs, was selected coach of

the year. Western defeated Southwest Baptist for the District 16 championship.

Mark Brown, Missouri Western's talented 6-10 center, was the only unanimous pick for all-District honors. Brown, who was an honorable mention NAIA all-American last year, is one of four repeaters from last year's all-District squad.

The other repeaters are Hollis Miller, 6-9 junior, and Brent Stuckey, 6-2 junior, both of Drury, and 6-6 senior James Martin of Tarkio.

Also representing Missouri Western is all-District cagers Geoff Roberts, 6-9 senior, and Jeff Browne, 6-8 sophomore, while Southwest Baptist's squad members are 6-6 senior sharpshooter Gary Washington and 6-5 junior Roy Fields.

Completing the all-District team are Ira Toran, 6-5 sophomore from Culver-Stockton; Tom McEvoy, 6-5

senior from Rockhurst, and Scott Posey, 5-11 senior from Westminster whose 25.8 scoring average led the District.

Receiving special mention

were Hillard Carnegie of the University of Missouri-Kansas City, Tim Elliott of Southwest Baptist, Steve Kline of Central Methodist and Jerry Murphy of Drury.

## Tom Hilton has 'what it takes'

By KEITH R. COSTLEY

Junior southpaw pitcher Tom Hilton has "what it takes" to become a highly effective college hurler. The hard throwing, 20-year-old lefthander has over-abundant vast supply of self-assurance and confidence and is also loaded with a tremendous amount of pitching talent.

Hilton was born at Mountain Home, Idaho, on April 15, 1953 and began tinkering around with baseball at the tender age of three. He started playing organized baseball in the Pee Wee League at age seven and has been participating ever since.

The former Parkwood High School graduate, who moved to Joplin while in the seventh grade, has fired two no-hitters during his long career. Hilton, who played on the Bear's varsity unit for three years, tossed his first no-hitter in March, 1971, when the Parkwood crew blanked Coffeyville High School. His next no-hitter was at the expense of Neosho during the month of June. This was when he was playing Legion baseball for the Joplin organization.

Hilton openly admits that pitching no-hitters is not his biggest thrill. "My biggest thrill is simply putting on the green and gold uniform and contributing to Missouri Southern's baseball success," said Hilton.

Hilton transferred to MSSC from Crowder Juco during the fall of 1972. As an intended Physical Education major, he compiled an impressive E.R.A. of 1.55 last season, fourth in the district ratings. He pitched 30 innings for a 3-3 slate, issued eight walks and fanned 28 individuals.

Tom received a letter from the Philadelphia Philly organization during early March inviting him to their annual tryout camp, June 9th, at Fort Lauderdale, Fla. Hilton announced plans to attend this tryout in order to observe other pitcher's techniques and to see how he compared to them.

Hilton has a great deal of respect for head coach Ed Wuch. "Coach Wuch is the greatest baseball coach I have ever had. He has great enthusiasm. He's the kind of guy that you really want to give 100 per cent to. He has built this program from nothing to something. It's really a good program now," said Hilton.

Pitching a no-hitter in college competition is one of Hilton's existing goals. Hilton, whose best pitch is his curve ball, came close earlier in the season with a one-hitter over Arkansas College. Hilton's fastball gets better as the years go by. "A pitchers goal is to have a perfect game and that is exactly what I want...a perfect game," added Hilton.

## Lions start in good form with double-header sweeps

The Missouri Southern Baseball Lions have started off the 1974 season in good form, far better than the previous two.

The Lions are presently sitting with an 11-4 record that includes 4 double header sweeps and a loss of one double header to Quachita on doublescores of 6-5.

The Lion made a long trip down south on spring break and played a total of 10 games, winning 8 of them.

In reference to the trip south the Lions' head coach Ed Wuch stated that he was greatly pleased with their play. "We hit the ball extremely well; we ran wild on the bases, and we played

good defense. We worked a couple of double steals for runs and we squeezed runners home from third."

The Lions' have been led this far by sophomore catcher Jim Long who is hitting .467 and has one of the Lions 8 home runs. As a team the Southern Squad is hitting at a .324 clip on 101 hits for 311 trips to the plate.

Three other regulars, second baseman Phil Morgan, outfielder Mike Hagedorn and designated hitter-third baseman Ellis Gaydou, all are hitting just slightly over 400.

Homeruns have been hit by

Hagedorn (2), Morgan (2), Joe Eberhard (2), and Mike Vaughn (1).

In the pitching department the righthanders are led by senior Tim Doss who is 2-0 and Tim Allan, a leftie, with a 1-1 record.

Steve Carlton, hard-throwing sophomore righthander, probably will be sidelined a couple of weeks due to a foot injury. The former Joplin McAuley basketball and baseball standout was spiked by teammate Russ Selve as they ran onto the field to congratulate a teammate during a doubleheader last Thursday at Tahlequah against Northeastern Oklahoma State College. The wound required 13 stitches to close.

# Lions begin planning for next season

By KEITH R. COSTLEY

Missouri Southern State College's 1974 football schedule and basketball slate for the 1974-75 season are in the compiling stages at this period of time, according to athletic director Max Oldham.

Jim Frazier's football Lions presently face a nine-game slate and are hopeful of landing another opponent while new head coach of basketball, R. C. Shipley, has 22 contests on the MSSC charts. Oldham indicated that he is still negotiating with several colleges for different basketball tussles.

"We've discussed scheduling with Arkansas University and Wichita State University," Oldham said. "The Arkansas game probably depends on who gets the head coaching job. Wichita State was interested, but we haven't heard from them in a few weeks."

One of Missouri Southern's toughest NAIA District 16 foes, Rockhurst College of Kansas City, isn't on the Lions basketball schedule at the present time. Oldham has high hopes of adding the rugged Hawks on a home-and-home basis.

Oldham also has been negotiating with Arkansas Tech of Russellville, State College of Arkansas at Conway and Nor-

thwest Missouri State.

Kentucky's Murray State returns to the Southern Schedule next season. The Lions will journey to Murray for a game on Monday, Dec. 9.

The Lions face home-and-home tussles with District 16 rivals Missouri Western, University of Missouri-Kansas City, Southwest

Baptist, and Drury College.

Other home-and-home games are scheduled with Benedictine College, Kansas State College of Pittsburg, Marymount College of Salina and Northeastern Oklahoma.

Two tournaments appear on the Lions 1974-75 slate. The Southern sharpshooters open the

season in the John Brown Invitational at Siloam Springs, Ark., on Nov. 28-30. Southern also will compete in a four-team

doubleheader at Southwestern Oklahoma State College of Weatherford on Dec. 13-14. Other teams in the Southwestern tourney include Cameron State

and Southwestern College of Winfield, Kan.

First home game for the basketball crew will be Dec. 2 against Benedictine.

Frazier's football unit had a 10-game schedule earlier in the year but College of Emporia cancelled its Sept. 14 meeting. The college closed early this year.

Oldham is trying to schedule a foe for either Sept. 7 or Sept. 14.

"We'll even take a game as late as Nov. 23," he added. "There are a few schools we've contacted who have open dates coinciding with ours, but they don't want to play us," he added.

Southwest Missouri State University of Springfield adds a new opponent to next falls schedule. The rivals met for the first time in basketball last season.

Returning to the Lions' schedule this coming fall will be Lincoln University of Jefferson City, Central Missouri State of the MIAA Conference, Kansas State College of Pittsburg, Fort Hays State, Washburn University, Missouri Western and Arkansas Tech.

Southern will open its season at home on Saturday, Sept. 21, against Southeast Missouri. Homecoming is scheduled against Lincoln on Saturday, Oct. 19.

## Next year's schedule

### FOOTBALL

Sept. 7—open.  
Sept. 14—open.  
Sept. 21—Southeast Missouri, here.  
Sept. 28—Fort Hays State, there.  
Oct. 5—Southwest Missouri State, there.  
Oct. 12—Arkansas Tech, there.  
Oct. 19—Lincoln University, here.  
Oct. 26—Kansas State College, here.  
Nov. 2—Washburn, there.  
Nov. 9—Missouri Western, here

Nov. 16—Central Missouri, there.  
Nov. 23—open.

### BASKETBALL

Nov. 28-30—John Brown tournament.  
Dec. 2—Benedictine, here.  
Dec. 7—Northeastern Oklahoma, here.  
Dec. 9—Murray State, there.  
Dec. 12—Pittsburg, here.  
Dec. 13-14—Southwestern Oklahoma doubleheader.  
Jan. 11—Missouri Western, here.  
Jan. 13—University of Missouri-Kansas City.

Jan. 18—Southwest Baptist, here.  
Jan. 22—Northeastern Oklahoma.

Jan. 25—Drury, there.  
Feb. 1—Marymount, here.  
Feb. 8—Pittsburg State, there.  
Feb. 13—Southwest Baptist, there.  
Feb. 15—Drury.  
Feb. 17—Marymount, there.  
Feb. 22—University of Missouri-Kansas City, here.  
Feb. 27—Benedictine, there.  
Feb. 28—Missouri Western, there.

## Hagedorn wants 'good year'

Mike Hagedorn, the hot-hitting transfer from Crowder College says that he sets no numbers on

his goals. "I just want to try to have a good year," he said. "My big goal is to be a contribution to the team."

And a contribution he has been. He was hitting just slightly above .400 prior to the William Jewell game and has hit two of the Lions' 8 homeruns.

Mike started off his college baseball career at Crowder where he played at either second base or shortstop. In his second year at Crowder they brought in a strong group of infielders, so Mike had to switch.

"Moving to the outfield was a big change," he related. "It gave me the chance to play more often and I've been there ever since."

Mike said that he had not kept up with Southern's team in the first two years but from what he had heard they have been on the up and up and thinks that they have a good well rounded squad.

"Our hitters have been doing fantastic so far. Everyone has been hitting and we have been scoring a lot of runs. Our pitchers have surprised me," he continued. "Before the season started I wasn't real sure, but since the games have begun I have really been impressed."

He said that in the games the Lions have lost, it wasn't due to poor hitting. He contributed the losses to errors and the fact that they didn't score a sufficient number of runs.

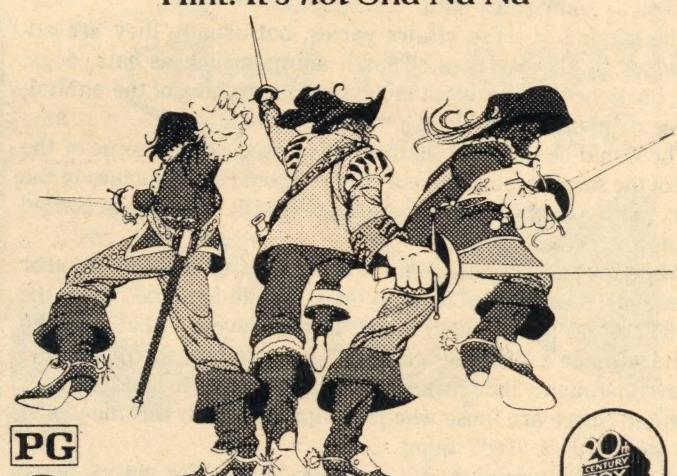
"We are going to play a lot of games," he concluded, "and the

more we play the better we're going to be. It's going to be a good year."

## WHAT FAMOUS TRIO?

**cut classes with a sword,  
spoke fluent French,  
could charm a harem,  
and sounds like a candy bar?**

**Hint: It's not Sha Na Na**



Answer: It is the new 1974 version of "The Three Musketeers."



**15TH & RANGE LINE  
IN JOPLIN**

# Satanic cult blamed in Joplin incident

(Continued from page 1)

the influence of drugs. One teenager believed to be a member of the cult is known to be involved with drugs. But leadership seems to come from more mature persons who have Joplin business interests.

According to a local self-proclaimed warlock (a male witch), at least one-third of Joplin practices witchcraft in one form or another. This includes black, grey, and white magic. Black magic is the use of occult power and knowledge for evil purposes. Grey magic summons demons, but not with any malevolent ends in view. White magic is wholly beneficial and benevolent, and includes meditation, yoga, ESP, telepathy, clairvoyance, etc.

In addition to the two Satanic cults in Joplin, reputable sources claim there are six or seven groups involved with magic. One is a Voodoo circle with eight or nine members, conducted by a local businessman.

Large numbers of books on Satanism, witchcraft, and the occult have disappeared from the public library recently. And a national upswing in interest in the occult has been reported by such magazines as Time and Newsweek.

The Joplin cult reportedly follows the standard procedures of such groups. And secrecy is an integral part of proceedings.

There are a few sects today in the nation who practice black magic and who openly announce their religious views, but most such societies exist ostensibly for the study of astrology, mystic development, and so on. A few call themselves spiritualist groups.

In many cases, experts say, members join such a group in good faith, and it is some time before they realize the true nature of the organization, or before they realize the direction which the organization is taking in its reputed study of the occult. In such cases, hints of secret rites come gradually to the ears of the associate, and if he or she shows no inclination for such things, ways and means are found of getting rid of them before they have discovered anything conclusively.

The first line of procedure, generally speaking, is always "an insidious undermining of the initiate's moral standards." Doctrines are expounded to the effect that evil is only a relative term; that people have to be evolved to see the beauty in so-called wickedness; that sin has no reality, and that the only way to a full life is to ignore standards of honesty, purity, and kindliness, because the exercise of these qualities prevents people yielding to all their impulses and limits their material attainments.

At some point, the individual who is not strong-minded begins to believe that his or her previous personal standards were foolish and non-progressive, and begins to adopt the philosophy of the group. When that begins to happen, an older member will take over and try to unfold the new member, finding out his weakest points, such as love of money, jealousy, repressed sexual desire, and so forth, and dangling before them tempting suggestions as to how they may achieve their ends by entering into the full membership of the society.

Other persons, however, need no such gradual encouragement. They already are secret worshippers of the decadent. Once the initiate shows an encouraging adaptability to the body's doctrines and methods of conduct, he or she usually pass through a more or less impressive initiation — presided over by a High Priest or Priestess — sometimes both.

The staging of these affairs varies, but usually they are accompanied by the sacrifice of small animals such as cats, dogs, goats, birds, or the like, often involving the skinning of the animal, and the drinking of its blood.

The would-be initiate usually strips naked, drinks some of the blood of the sacrifice, and signs a pact to uphold the doctrines of the Order, written in his own blood and signed with the name accorded him on this occasion.

While such ceremonies seem to smack of fictional television or movies, such ceremonies actually exist. While in some cases, the ceremonies are participated in by "true believers," that is, those who have made a life-long study of Satanism and the occult and who are thoroughly indoctrinated into all the beliefs and practices of the cult, there are those who participate in such ceremonies or cults simply as a "fad" thing.

The drug culture of the 60s has been blamed for getting some involved into the study of Satanism. And, in fact, in the Joplin area less credence has been placed on the cult of Satanism than on the drug-induced "awareness" of young radicals or "hippie-types."

For the true believer, however, there comes from the Satanic cults the attaining of great powers, such as attracting money everywhere, the ability to see and know what is going on at a distance hypnotic powers, and general so-called "psychic powers."

The actual procedure and ritual of modern centers of black magic are based on those of medieval times, and of course vary in some degree according to the inclination of the promoters. None

the less, all forms are alike in basic practices.

At a Satanical meeting, the participants may be of all ages and both sexes. The room — or the cave — in which the Satanists meet is commonly furnished as a temple with black or crimson hangings and long tables covered with piles of food and drink of every description. At the farthest end of the sanctuary, an altar is erected, dedicated to the Prince of Darkness, Isis, or any other male and female deity of sorcery. There may be or may not be an actual image of the object of adoration.

But the altar will be adorned with tall black candles and either a hollowed human skull or a chalice to receive the sacrificial blood. (An artificial or plastic skull may be substituted in early stages of the coven.) There is also a very sharp knife with an ebony or at least a black handle. This is for the slaying of the victim. Incense is burned, except during the offering of the sacrifice when sulphur and various resins are used instead.

The magician or priestess, as the case may be, is dressed in black or scarlet robes, while the other participants wear black cloaks. The latter are frequently surmounted with the heads of birds, animals, and reptiles, so that an onlooker might think he had wandered into some strange domain of the animal kingdom.

The ritual comprises vows on the part of the members to renounce all orthodox religious views and to renounce any allegiance to God (in whatever form or by whatever creed he is worshipped), and instead to uphold the service of evil. A vow is also taken to keep the ritual of the society secret, under deadly penalties. For that reason, exact descriptions of Joplin ceremonies are difficult, at best, to come by.

These things having been done, a feast takes place — members temporarily throwing back their headresses and consuming glutonously large quantities of food and drink. In some societies a weird dance follows, in which all clothing is cast aside and men and women join hands and prance wildly with their backs to the altar. In the end, the dancers fall exhausted to the ground.

Then, the animal sacrifice is made on the steps of the altar, the members drinking of the blood of the victim, and, in some cases, eating of the flesh of the victim.

What follows is best described as a sexual orgy, with complete sexual abandonment under dim or red lights or in complete darkness. The sexual abandonment is not only heterosexual; it may be homosexual in nature.

On special occasions male and female members may be required to make "personal offerings" of a sexual nature on the altar.

However, there are sects which engage in no sexual practices whatever and practice instead self-inflicted sufferings of extreme ascetism and material symbolism.

Satanism is generally divided into two branches: the Luciferians and the Palladists. The Luciferians believe that evil is good and that the so-called devil can offer abundant material life, together with the obtaining of all material desires, by yielding to every temptation without thought of morality, self-sacrifice or duty to others. The Palladists openly worship the Devil as such, taking their stand by the Goat Deity and wallowing in evil for its own sake.

The Joplin cult is said to be of the second type, Palladists, and, among other rituals, summons "demons from the pit." Reportedly, they have abandoned one place of worship because they claimed to have summoned up a werewolf.

Joplin police are continuing their investigation, and the possibility of new information is said to be imminent.



## CUB plans movies

"What's Up, Doc?" and "Lady Sings the Blues" will be presented by the College Union Board.

"Lady Sings the Blues" will be shown Monday at 7 p.m. in the College Union Ballroom. The movie was nominated for five Academy Awards including best actress. It stars Diana Ross as Billie Holiday, with Billie Dee Williams as Richard Pryor.

The movie is the true story of Billie Holiday, a 30's blue singer who became the first black singer to perform in Carnegie Hall.

"What's Up, Doc?" will be shown at 1 and 7 p.m. on April 9 in the Ballroom. The film stars Ryan O'Neal and Barbara Streisand in the hilarious comedy directed by Peter Bagdonavich.

Admission to each movie is 25 cents.

## Ferguson seeks election to Carthage city council

In Tuesday's Carthage city elections, Ron Ferguson, a senior at Missouri Southern, hopes to be elected to a city council seat from the fifth ward.

Carthage city government is operated under the mayor council form and if elected Ferguson would be in office for a two year term.

Ferguson is running because he is "interested in the city government". He has several objectives he would like to reach if he is elected, one of which is "to

see the city administrator proposal passed because I believe that it would really help the city of Carthage."

"There is an excellent chance that I will be elected," Ferguson stated; "I ran last year and was defeated by about 20 votes. That experience helped me a great deal in setting up this year's campaign."

"Tom Brown, a senior at Southern was elected to the city council last year so maybe the

voters are used to seeing a college student on the ballot", quipped Ferguson.

Ferguson is a member of the Board of Directors of the Ozark Community Mental Health Center, business manager of the Chart and a political science major with plans to graduate in December.

Ferguson is 24 years old, and currently resides at 1807 Grand with his wife Mary who is a 1972 graduate of Missouri Southern.